

THE AUTHOR & JOURNALIST

FOUNDED, 1916

VOL. XI

DECEMBER, 1926

NO. 12

TABLE OF CONTENTS

	PAGE
Literary Market Tips	3
Authors in the Making	By Arthur E. Scott 7
Helping the Editor	By Neil Wayne Northey 10
The Breath of Life	By Joseph Sheldon 12
Meeting the Editors in Person	By Albert William Stone 13
The Handy Market List for December, 1926	17
The S. T. C. News	32
Prize Contests	33

WILLARD E. HAWKINS, *Editor*

EDWIN HUNT HOOVER

THOMAS HORNSBY FERRIL
Associates

DAVID RAFFELLOCK

Published monthly at 1839 Champa Street, Denver, Colorado. Terms, \$2.00 a year in advance; 20 cents a copy. Canadian subscriptions, \$2.25 a year. Foreign subscriptions, \$2.50 a year. Stamps, coins, money order, or check acceptable. Three-year subscriptions, \$5.00; Canadian and foreign, \$6.00. Figures on wrapper show date to which subscription is paid. Act promptly in renewing or reporting change of address. Magazine will be discontinued at expiration of subscription period, unless renewal is specifically ordered. Advertising Rates: Per page, \$50.00 per insertion; half page, \$25.00; quarter page (4 inches), \$12.50; smaller space, \$3.50 per inch (preferred positions extra). Contributions of superior interest to writers will be considered and offer made if acceptable. Stamped envelope for return if unavailable should be inclosed. Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. Copyright, 1926, by The Author & Journalist.

It WOULD REPAY every writer, at least once in two years, to read over Edgar Allan Poe's *multum in parum*, "How I Wrote 'The Raven.'" Never has more practical technique been compressed into a brief space—and it is technique which seems just as applicable to the writing of stories, the fashioning of plays, or the development of any other kind of prose, as it does to verse-writing. Scan over these stimulating sentences from the introduction, then get out your collection of Poe's essays and read the whole essay over again.

"Charles Dickens, in a note now lying before me, alluding to an examination I once made of the mechanism of 'Barnaby Rudge,' says: 'By the way, are you aware that Godwin wrote his 'Caleb Williams' backwards? He first involved his hero in a web of difficulties, forming the sec-

ond volume, and then, for the first, cast about him for some mode of accounting for what had been done.

"I cannot think this the *precise* mode of procedure on the part of Godwin—and indeed what he himself acknowledges is not altogether in accordance with Mr. Dickens' idea—but the author of 'Caleb Williams' was too good an artist not to perceive the advantage derivable from at least a somewhat similar process. Nothing is more clear than that every plot, worth the name, must be elaborated to its *denouement* before anything be attempted with the pen. It is only with the *denouement* constantly in view that we can give a plot its indispensable air of consequence, or causation, by making the incidents and especially the tone at all points, tend to the development of the intention.

"There is a radical error, I think, in the usual mode of constructing a story. Either history af-

fords a thesis—or one is suggested by an incident of the day or, at best, the author sets himself to work in the combination of striking events to form merely the basis of his narrative—designing, generally, to fill in with description, dialogue, or authorial comment, whatever crevices of fact or action may, from page to page, render themselves apparent.

"I prefer commencing with the consideration of an *effect*. Keeping originality *always* in view—for he is false to himself who ventures to dispense with so obvious and so easily attainable a source of interest—I say to myself, in the first place, 'Of the innumerable effects or impressions of which the heart, the intellect, or (more generally) the soul is susceptible, what one shall I, on the present occasion, select?' Having chosen a novel first, and secondly, a vivid effect, I consider whether it can be best wrought by incident or tone—whether by ordinary incidents and peculiar tone, or the converse, or by peculiarity both of incident and tone—afterwards looking about me (or rather within) for such combinations of event or tone as shall best aid me in the construction of the effect. . . ."

INCIDENTALLY, as Chauncey Thomas calls to our attention, for all his care in constructing "The Raven," Poe made a blunder which introduces a confusion of thought at the very end, by having the lamp throw the shadow of the Raven on the floor when the Raven sat above the door—a physical impossibility. His shadow would necessarily be on the wall above the door. Read, and be convinced that even Homer nods:

And the Raven, never flitting, still is sitting—still
Is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a Demon's
that is dreaming,
And the lamp-light o'er him streaming throws his
shadow on the floor;
And my soul from out that shadow that lies float-
ing on the floor
Shall be lifted—nevermore!

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912,

of THE AUTHOR & JOURNALIST, published monthly at Denver, Colo., for October, 1926.

Before me, a notary in and for the state and county aforesaid, personally appeared Willard E. Hawkins, who, having been duly sworn according to law, deposes and says that the following is, to the best of his knowledge and belief, a true statement of the ownership, management and circulation, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit: 1. That the names and addresses of the publisher, editor and manager are: Publisher, Willard E. Hawkins, 1839 Champa St., Denver, Colo.; Editor, same; Manager, none. 2. That the owners are: Willard E. Hawkins, Denver, Colorado. 3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: None. 4. That

GEORGE BERNARD SHAW has been receiving some of the same sort of publicity that followed the rejection of the Pulitzer Prize by Sinclair Lewis, as a result of his refusal to accept the \$30,000 cash award which became his with the announcement that he had been chosen to receive the Nobel Prize for literature for 1925. The rejection of the money is said to be construed by the Stockholm committee in charge of the Nobel prizes as a rejection of the award in itself.

It is unfortunate, though perhaps natural, that these prizes for achievements in literature should have fallen to men sufficiently "well-fixed" to despise them. The intent of their founders, no doubt, was to supplement the meager rewards which have traditionally accrued to genius, and thus enable a struggling but worthy author to "carry on." Perhaps their purpose has been outgrown in this day and age, when genius, by the time it has become sufficiently apparent to deserve the prize, no longer starves in a garret but draws down staggering royalties.

THE SYNDICATE FIELD, for some reason or other, holds a species of fascination for writers. The impression seems to prevail that the syndicates use a great quantity of literary material, and that it must be easier to sell to them than to the magazines and book publishers.

The reverse is true. The established syndicates buy little or nothing from free-lance writers, but obtain the bulk of their material from regular sources. Sometimes the syndicate has its own staff of writers or artists; sometimes it is merely a department of a metropolitan newspaper, syndicating the features prepared by the newspaper staff. As a rule, the syndicate buys outside of its staff only from writers or celebrities whose utterances are known to have a wide audience.

There are, however, a few minor opportunities for authors in the syndicate field, and in order to give our readers a comprehensive survey of the requirements, THE AUTHOR & JOURNALIST will publish, in the January issue, a "Handy Market List of Syndicates" covering all available information.

the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holders appear upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a *bona fide* owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him.

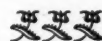
WILLARD E. HAWKINS, Publisher.
Sworn to and subscribed before me this 28th day of September, 1926.

LILA G. WATSON, Notary Public.
My commission expires February 25, 1929.

THE AUTHOR & JOURNALIST



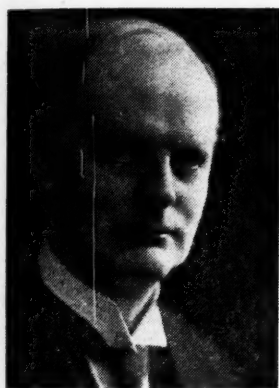
December, 1926



Authors in the Making

BY ARTHUR E. SCOTT

Editor of Top-Notch Magazine



ARTHUR E. SCOTT

JUDGING by the mass of manuscripts that comes to my desk every morning, and considering that every editor I have met has a similar quantity, I have come to the conclusion that at least seventy-five per cent of the people of the United States are trying to write fiction. Of course the greater part of this effort is merely wasted labor. Very few of all those who are trying to write will ever get anything published, much less attain the ranks of the regular professional writers; but among this large crowd there are authors in the making, and these are the people with whom every editor is anxious to get in touch, because every editor is on the lookout for new authors whose work he can give to the public.

This statement cannot be repeated too often. Only a couple of weeks ago a letter appeared in an evening newspaper here in which the writer said: "There are many good writers hidden away for want of influence to push them in the world of newspapers and magazine editors." This is absolute nonsense. If you are a good writer, turning out good work, and are possessed of sufficient perseverance, you will find a market for your material. If you try all the markets for which your work might be

suitable without success, it would be better for you to come to the conclusion that you are not a good writer; that there is something wrong with your work. It is utter foolishness to think that influence will induce any editor to accept work that he would not accept otherwise. The only thing that an editor can consider is whether the material submitted would be acceptable to the readers of his magazine, and if he departs from this he is not likely to hold his job very long.

There are, no doubt, many writers whose work remains unpublished because they have not the perseverance to seek the right market for it. The most remarkable instance of perseverance that I have ever heard of—though it is certainly not an example to follow—was the case of a lady who wrote fiction and, having obtained a list of all the publications, started at the beginning and sent her manuscripts to every address on the list. *Adventure*, *American Boy*, *Argosy*, and *The Atlantic Monthly*, would in turn get her stories, and if they failed to land in the *Delineator*, *Detective Story*, *Popular*, *Top-Notch*, or *Western Story*, to name only a few, probably *The Youth's Companion* would get the last offer. Sometimes, I understand, the lady sold a story. At any rate she left no market untried, though she wasted a great deal of effort, and a great deal of editorial time, which a little consideration would have saved.

I HAVE stated that editors are always on the lookout for new authors, and a good story from an unknown writer is considered a find. Beginners, who do not know this,

look over the contents pages of the magazines, see the same names repeated at frequent intervals, and come to the conclusion that there is an inner circle of writers to which they are barred admission. It is a fact that the same names do appear again and again, and the reason is that these are the names of men and women who have taken the trouble to learn their trade and to find out the requirements of the magazines they write for, whereas too many would-be authors dash off on the typewriter something that pleases them and send it to the first magazine that occurs to them. Frequently they have never even read a copy of the magazine and know nothing of the type of story it uses. For example, I often get stories that have a strong sex appeal, although a sex story has never appeared in *Top-Notch Magazine*.

As the editor of a popular magazine, I get a number of letters and a good many personal calls from would-be authors, and I never have any hesitation in putting before them all the difficulties that lie between a writer and success. If this "cold-water bath" weakens their enthusiasm and cools their ardor, it is better so. They are not cut out to be writers. If, on the other hand, they tell me they are not afraid of the work ahead and that they just have to write, then I know that possibly I have struck an author in the making, and I am willing to give him all the aid in my power. One young chap, not then out of college, sent me a short-story about two and a half years ago. I returned it to him with a criticism, telling him that the story was all right except the ending, and adding why the end was bad. He returned that story to me with a new and admirable finish, and I bought the story. Within the last few weeks that young man has made the grade in one of the highest-paying publications in the country. But you may be sure that with all his success he will not forget to send a story to me when he has one we could use.

I have stated that very few of all those who are trying to write will ever get anything published, and I make this assertion because the vast majority of them seem to be endeavoring to do something for which they are not equipped. You may be able to fashion in your own mind the most delightful fiction, but the only way you can get others to enjoy this with you is to tell it to them in words. Words are a most

wonderful thing. Think what can be done with them. Think how you can be moved to tears by them, or by them caused to rejoice. Now, what do you know about words? Do you know how to use them correctly and to good effect? If you aspire to be an author you must know how to use the language. You might as well expect a carpenter to make a table without wood or tools as expect a person to make a story who does not know the language.

THE simile of the carpenter brings up another point. Even supplied with wood and tools, the carpenter cannot make a satisfactory table until he has learned his trade, but the would-be author does not think anything is necessary except a typewriter and paper, and often the typewriter is dispensed with. If you are going to succeed at the trade of authorship, and it is a vastly more difficult one than making a table, you will have to learn how to do your work, just as much as you would have to learn any other trade, and you will find it downright hard work. Get out of your head the idea that successful authors write by inspiration and live a life of ease. I know a great many authors, and I have never met one who thought writing was easy work. On the contrary, it is the hardest kind of labor, and an author does this only because he loves it. As one brilliant author, a Russian girl, told me, she has had to starve a little now and then, but she would rather starve and write than have a well-paid job and not write. That is the stuff of which real authors are made.

The next question that arises is how you are to learn. I remember once, at a writers' meeting, a well-known novelist told in a joking way of some one who professed to have a formula, the use of which would insure success at writing, and a novice in the gathering piped up: "Please, sir, will you tell me the man's address?" Needless to say, the laughter of the meeting obviated the necessity of the speaker's making any reply. Of course there can be no such thing as a formula; indeed, there can hardly be given any advice which will fit every case. The most important thing for you to find out first is whether it is worth your while to try to learn. If you desire to write just to make a little extra money and because you think this is a nice, genteel way to do so, it would be better for you to give up

before you start. Are you willing to face, if necessary, years of hard work at the typewriter without visible result? Are you willing to starve a little, like the Russian girl, if you feel that in the end you may succeed? Sit down and ask yourself just how much you really do want to write and if you are willing to pay the price in days and months and years of toil. One of the most highly paid writers of today says he wrote for five years before he ever sold a manuscript. How does that prospect strike you? Of course not every one has to wait so long; some can hit their stride in much less time; but, on the other hand, many have to wait longer. I have bought three stories from a man who told me he had been writing for twenty years without getting into a magazine.

Suppose, then, you have decided that you simply must write, the next question for you to consider is how you are equipped for the attainment of your object. Many uneducated people have made a success at writing, but they did not do so until they had managed to learn enough to handle the language. I do not mean at all that a college education is a necessity; I mean simply that you must have the means at your command to get your ideas across to other people. If your education has been restricted, then take steps to improve your knowledge of English, so that you can write grammatically with the intelligent use of words. Read the best authors; make yourself familiar with the greatest writing of the past and present. Study the stories you read. Try to see how the effect obtained is reached.

When you have done all this, however, you have hardly taken the first step on the road. Many of the most thoroughly educated people could not write a fiction story that would sell. There is something much greater than education necessary, an essential without which all your knowledge of the language is of no avail. To be a writer of fiction you must have a creative mind; you must have the gift of imagination. A lady brought me in a story some time ago and said she had been advised to come to me. I read it later and then sent for her. I asked her if she wanted a candid opinion, and she said she did. I told her that her story showed not the slightest sign of any creative work; that it was nothing but an old situation, a bit of recollection from

many stories she had read, and there was not a particle of original work about it. She asked me if the ability to create could be learned. I said that I thought not; that I felt it could be developed if it existed at all, but that if it was not in one, no study could supply the lack. She told me something more, which was most interesting. She said she had read so many poor stories in magazines that she thought it must be a comparatively easy matter to write some that would be no worse. She had not read our magazine, so she was not having a dig at me. Here lay the secret of her failure. She had education; she had intelligence; she was old enough to know something of life; but she was writing with a sort of contempt for her work. The result, of course, could be nothing but utter failure. I am glad to be able to add, however, that the lady had the brains to turn her failure into success. She went away having learned some things she had not thought of before, and since then she has sold me a very good short-story.

I know of at least one college professor who told his class that they would never be able to market the material they wrote for him; that when they went out into the world and desired to sell their work they must write down to their readers; the high-class material they had done in college was too good for the public. It is a shame that such a thing could be told by one in authority. The students' college work probably would not find a market, but for a very different reason from the one the professor gave them, and it is a fact that applies not only to writing but to other creative work of every kind—you can never make a success of what you do in a spirit of contempt.

PROVIDED you have found that you possess the ability to create, and have sufficient control of words to express what you wish, there is still much for you to learn. It is not enough to put what you mean in words; you must be able to do it entertainingly. Imagine two actors on the stage. You watch one of them play a part, and later you watch the other one play the same part. But what a difference! They have used the identical words, but the one man was an indifferent actor, and the other was a star. One went through his part like an automaton; the other put expression, life, and meaning into it. Similes are never very

exact, but no doubt you get my point. The dull, uninteresting tale when told by a brilliant writer would be transformed into something different. I reject many stories in which I can point out no particular flaw; they are simply dull and without interest; the picture is there, but the words do not get it across.

The picture! That word suggests another idea. A good story is always a picture, a representation of something that is supposed to be going on. Try to make it

a real one; one that will carry the reader away with its reality. You laugh at a story, and often you cry. Why? Because for the moment you feel that what you are reading is actually happening. The illusion is perfect.

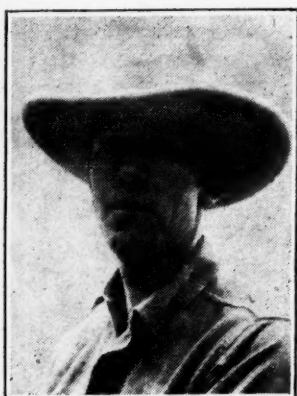
To authors in the making I would say that editors are always on the lookout for new contributors. Good, clean, well-constructed fiction is constantly in demand, and authors who can turn out work of that kind may be assured of a hearty welcome.



Helping the Editor

BY NEIL WAYNE NORTHEY

*Formerly Associate Editor Outdoor Life, Manager Camp Goods Department,
The Sporting Goods Dealer*



NEIL WAYNE NORTHEY

THE free-lance who sits at his machine thumping out a story or an article is actually in the employment of an editor, although he may not realize it. In fact, he is working for a host of editors, and whether or not he holds his job depends upon how well his ef-

forts suit them. The writer can no more neglect his work—submit material done in a slovenly manner—and remain on the payroll, than he could if the editor were right at his elbow watching him.

In reality, the free-lance is an associate editor, or an assistant editor, of the magazines to which he contributes, and he should try as hard to help the editors as though he were really in their offices. If he remembers this at the time he starts his day's work, he will save himself much time and energy, and will increase his chances for success. This is especially true in the article and trade-paper field.

Before starting an article or a story, ask yourself this question: "For whom am I

working today?" You have in mind a certain article, let us say, and decide that the subject is suitable for use in *Better Business*. Perhaps the subject is *suitable for the magazine*, but will your work *suit the editor*? If you are familiar with his publication, and sit down to write with the understanding that the editor is present while you work, to see that you work for him and not for some other man, you may be sure that you will work harder to please him.

The best way to please an editor is to help him, but it is impossible to help him without knowing how. Editors are, as a rule, the busiest people on earth, and of all folk the most in need of assistance. Anything the writer can do to help the editor in his work counts that much toward a sale. I speak from experience covering both sides of the editorial desk.

Now you may ask, "What can I do to help the editor?"

Do exactly what you would do if you were going to work for any new man—study his work. Look upon the magazine as a human being—the editor by proxy—your boss—and get your instructions from it. If you read it carefully, it will tell you what manner of man the editor is, what he uses, what his policies are, and what field the magazine covers. Study the magazine. (You have been told that many times before, but did you do it thoroughly? If you did, you could almost take the editor's place

while he was away on a vacation.) Study it for type technique, for literary style, and for other information which the editor has not the time to give you direct; but don't stop there if you would be of greatest help to the editor, and thereby increase your chance of selling. Study the magazines individually, until you know what particular style each one uses regarding capitalization, spelling and other things. Learn whether italics or quotation marks are used for certain purposes. Few magazines follow the same form in every way, for there is no universal style as yet.

IN short, learn the mechanics of writing. If I may call it such, for it is in this way that you help the editor most. A large part of his work consists in making contributions mechanically fit for publication. The more of this work the writer can save the editor, the greater favor his material will receive, often meaning the difference between a sale and a rejection. In free-lance work, resolve to follow the style of the magazines to which you contribute, regardless of whether it conforms to your own ideas. I write for one magazine that capitalizes the seasons of the year, Spring, Summer, Fall, Winter, and I always write them that way when I have something to offer to it.

All of the foregoing can be learned by studying the magazines, but there are some things which only work in an editorial office will reveal. One of these is the method of preparing manuscripts for the printer. This is the work of the editor or his assistants, but if the writer understands it well enough to prepare his own articles, perhaps with a few changes which the editor will make, the result will look more professional, and will inspire the confidence of the editor in the writer. Not only that, but some editors do not stock heavily with articles, partly because they do not care to tie up money in material which will not be needed for some time and partly because buying material when it is needed enables them to select that which is timely, or which conforms to the policy of the magazine at the moment (which might change enough to make a lot of copy useless), and it sometimes happens that the supply runs low. Naturally, the manuscript which can be used in a hurry, with little preparation, will be given the preference in such an emergency.

NO writer can be of greatest help to editors unless he has done editorial work himself. There are many who will not agree with this statement, but I give it as my opinion after doing editorial work and passing on manuscripts which no self-respecting ex-editor writer would offer to an editor. I must admit that editorial work forces one's mind to serve a purpose similar to a waste-paper basket, into which a miscellany of stories and articles are thrown for culling, and if it is followed long enough, it cramps the author's style of writing, kills imagination, and tends to suppress individual thinking; but editorial work trains the writer to give more care to details, gives him an insight into the workings of a magazine, and qualifies him to judge better what is acceptable to editors.

A writer may accurately describe the process of photo-engraving—he may be able to visualize the various steps so well that the reader will get a vivid picture from the written page—but he can not reproduce the fumes of the workroom by pen alone. Just so it is impossible for the free-lance thoroughly to understand the various ways in which he can help the editor unless he has worked in an editorial office.

As an instance of this I will mention the preparation of a feature story with illustrations for publication. I have frequently received such stories with nothing but the negatives, which meant that I had to bother with sending them to a commercial finisher for prints, or, even if prints were sent, there may have been nothing on the backs to identify them. Because of a difference in the makeup of magazines, there are some things which the writer can not do to help the editor, but in this case he can at least write a caption for each view, write the title of the story on the back of each, and number each one consecutively in the order in which it is to appear in the story.

All of this is necessary, and it is something the writer can do better than the editor; the latter is not a mind reader, and may not know what the views represent. He will not want to guess, and to write to the author takes time and is bothersome. If you wish, it is well to stamp your name and address on the back of each print, although this is not necessary if your name appears on the manuscript (I advise stamping it on every sheet), and the title of the article is

written on the back of each view as it should be. Also, if a particular view is mentioned in the article, it is well to indicate on the margin of the manuscript where it is mentioned, by writing "Cut 1," or whatever number appears on the back of the print.

It is not enough to write the captions of the views on a sheet of paper and number them to correspond with the prints. The title of the story and the caption must appear on the back of each print so that the printer will know which caption to use for a certain cut, and which story the cut should accompany. At the top of the manuscript mark the number of views for the information of the printer. When he starts to make up the story, he will first want to know how many cuts are to be used with it.

Fancy paper is not necessary if the manuscript is neatly typed, double spaced, with at least one inch margin on each side, and a

half page of blank paper at the top of the first sheet where the editor can write type sizes and other instructions to the printer.

IF you have been neglecting some of these details, where you could have been helping the editor, give a little more attention to them and see if your "job" doesn't grow. Use care not to overdo the thing unless you are positive you are following the custom of each particular magazine, for it is as much work for the editor to make changes as it is for him to correct an actual mistake or do something you left undone. When in doubt, use standard spellings, capitalizations, etc. But remember that you as a free-lance are working for a number of editors, each of whom is watching you and wanting the work done his way, and it is no "applesauce" affair to please all of them, even when you are doing your best.

Which one are you working for today?



The Breath of Life

BY JOSEPH SHELDON

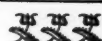
RECENTLY I was "sitting in" on a psychology lecture, more through courtesy than interest, having been coaxed there by a friend, when my attention was suddenly caught as the man on the platform said:

"It would be easy for writers to breathe the breath of real life into their characters if in creating them they would remember one thing; one can never make a thing live by describing it, telling what it did, how it looked, and so forth. But *see* the character in pictures in your mind and then *describe* the *pictures*. To put this a little differently; never think in words, think in scenes and put the scenes into words of description. To do this it is imperative to have a definite setting in your mind as a background for the actions of your characters, a room that you can see as vividly and minutely as this lecture hall; a road, and not just any road, but a specific one flanked, for example, by bushes on one side and a fence on the other.

Too many writers have their characters walk down a road instead of down *the* road, a certain one, and every time this happens neither man nor road has any personality because in the writer's mind the picture has never been clear and definite—individual."

Fired with new interest, I went home and tried it. In bed that night I shut my eyes and *saw* my brain children—the people who were to be in my next story. I endeavored, and in a measure succeeded, to see them moving around in a setting that was complete in every minute detail. As they conversed I got not only their words but their ideas, sensations and emotions, and their reactions to each other.

The next morning when I went to my desk, the words seemed to fall into place on the paper and everything came rapidly and easily. My characters were alive and they took care of the story themselves. I felt more like an amanuensis writing at their dictation.



Meeting the Editors in Person

Adventure and Everybody's, Arthur E. Scott, and Harold Hersey

BY ALBERT WILLIAM STONE

(This series began in the August, 1926, issue.)



ALBERT WILLIAM STONE

I CAN'T say truthfully that I received any immediate practical benefit from my visit to the editorial offices of *Adventure Magazine*, toward the end of my stay in New York City. I gathered, in fact, that *Adventure's* policy rather discourages personal visits from au-

thors, although it is entirely possible that I am mistaken in this assumption. However, as I had been warned by another editor that "they're hard to see, those people," said editor being a chap who writes stories pretty frequently himself, I think I am safe in stating that *Adventure* as a usual thing prefers to deal with its contributors by mail.

The Butterick Publishing Company, which is responsible for *Adventure*, *Everybody's*, *The Delineator*, and the famous Butterick patterns, is housed in a tall, old-fashioned office building at the corner of Spring and Macdougall streets, toward the lower end of the island of Manhattan.

It is perhaps the most isolated of all the magazine offices in New York; at least it seemed so to me, a stranger who found it easier to get lost in the great metropolis than to find a given address. Moreover, its surroundings suggest anything but the publishing business. Apparently it is in one of the city's vast wholesale districts, the adjoining structures being given over to lofts and warehouses, the narrow, crooked streets

teeming with population of the most heterogeneous kind.

As I recall it, the *Adventure* editorial offices are on the ninth floor. A stately moving elevator, manned by an elderly man, carried me thither. I stepped forth into a long room, and a young woman at a desk inquired my business. I told her that I craved speech with one Arthur Sullivant Hoffman, editor of the *Adventure*.

But Mr. Hoffman, it appeared was out of the city. This was just a few days after the purchase of the Butterick company by new interests. Several other gentlemen whose names had been signed, at sundry times, to letters I had received from the magazine, were equally unavailable for personal interview. Finally the lady suggested that "Mr. Cox" was in and might see me.

MR. COX came in a few minutes. We stood at the side of a desk and talked; or, rather, I did. Mr. Cox had little to say, beyond answering my questions courteously and briefly. I found myself curiously tongue-tied. Many things I had wanted to know I failed to find out, for the simple reason, I suspect, that I forgot to ask about them. Mr. Cox was kindly and cordial, but there was that in the atmosphere which seemed to suggest, unmistakably, that I was taking up somebody's valuable time. It is an uncomfortable feeling. The time of an editor is certainly more valuable than that of a casual visitor.

Up to that time I had sold just one story to *Adventure*; and, now that I think of it, the manner of its acceptance and purchase indicated a system that spelled the elimination of waste of time at every angle. The letter of acceptance was a printed form, with

spaces left for filling in such items as the name of the story, suggested changes and corrections, etc. I give you my word, I didn't know I had sold a story at first. It was fully five minutes after opening the envelope that my good fortune dawned upon me; and even then I had to submit the whole proposition to a friend, and get his affirmative opinion, before I could be convinced.

The letter stated that *Adventure's* editors do not make changes in an author's manuscript without first notifying the author. They prefer to let him do it himself. I was invited, as I discovered from further perusal of this and subsequent form communications, to contribute something to "The Camp Fire," that meeting place between authors and readers; to copyright my yarn if I cared to; to read galley proofs on it, so as to catch any errors that might have crept in; and to do other things the nature of which I have forgotten. For a long time after selling that yarn I was receiving other form letters, acquainting me with *Adventure* activities I had not dreamed of. The check was a generous one, inscribed on paper so stiff that it would stand alone; and when the story finally was printed, two copies of the magazine came to me with the editor's compliments.

Adventure had gone back to the two-month plan a short time before I went to New York, and announcements sent to contributors revealed that there would be a consequent let-up in purchases for some time to come. I asked Mr. Cox about this.

"Things are just beginning to loosen up," he said. "We are starting to buy again."

And that, virtually, was all I learned from my visit. After all, I reflected, the editors of *Adventure* have for years gone to more trouble to keep contributors informed of their needs, perhaps, than almost any other magazine in the country. Personal interviews seem superfluous, when you come right down to it. No magazine is more prompt in answering inquiries by mail, and readings of manuscripts are thorough and conscientious. What is there to tell the author who calls personally?

In this connection I might add that since the announcement of a change of policy for *Everybody's*, by virtue of which that magazine, beginning with the December issue, will be an all-fiction magazine similar to

Adventure, a story which I had submitted to *Adventure*, following my visit, was accepted by the editor of *Everybody's*. In his letter of acceptance Mr. Oscar Graeve, editor, said: "Your story did not quite make the grade with *Adventure* and was turned over to me for consideration for *Everybody's*. I like it a lot and enclose," etc. That seems to mean that manuscripts submitted to either magazine will be considered by both.

ON the way back up town I dropped in again at the Street & Smith offices and asked to see Arthur E. Scott, editor of *Top-Notch*. There was something about which I desired to consult Mr. Scott. I had never sold him anything—have not even yet, for that matter—but I had hopes.

He came out to the reception room in response to my message. Mr. Scott is, as I have stated before in this series, a very large man as to up-and-down measurements. Horizontally speaking, he is about average. How he missed being commandeered for the New York police force is a mystery to me; for the New York police commissioners take pride in having some of the biggest, as well as the handsomest, policemen in the world. Mr. Scott would meet all requirements as to both size and pulchritude. And yet, for all his bulk, he writes a hand so small and fine that it is the envy and despair of most feminine chirographists.

"Suppose," I asked Mr. Scott, "I send a story to one of the Street & Smith magazines, and it is rejected. Is there any chance that any of the other Street & Smith editors might buy that yarn, if they knew of its previous rejection?"

"There is just as good a chance to sell it as though it had come straight to the second editor in the first place," he assured me.

And then he cited a case in point:

"A New York author brought two stories to me recently," he said. "I read them over, and they didn't make the grade. So I returned them.

"A week or two later he came in and informed me that he had sold them both to another editor in this building. This other editor, you understand, is liable to favor a yarn developed somewhat differently than the ones I favor, even though we may both use stories of the same general character. I am frank to say that I would not have pur-

chased the two stories in any case, even had I been in the other fellow's place. But he did; the fact that I had rejected them made no difference to him."

Mr. Scott added that he has often bought stories rejected by his fellow editors in the Street & Smith organization. His magazine, *Top-Notch*, is one of the veterans of the organization. I should advise any writer who contemplates trying Mr. Scott to make a very careful study of his book before putting paper in the mill. His requirements are closely drawn, as his illuminating articles in *THE AUTHOR & JOURNALIST* will reveal, and only an analytical perusal of the stories he prints will make clear what they are.

There was just one more editor on my list at this time.

That one was Harold Hersey, of the peppy Clayton publications, which include *Ace High*, *Cowboy Stories*, *The Danger Trail*, the new magazine, *Clues*, added since my visit, and *Ranch Romances*.

Mr. W. M. Clayton, the publisher, started his business several years ago with one lone magazine, *Telling Tales*, now extinct. It was a distinctly different magazine from the usual run at that time, and attracted attention from both readers and authors. I believe it attained a considerable circulation. Then Mr. Clayton and his associates began to branch out, with the result that *Telling Tales* eventually went into the discard. The other magazines of the celebrated Clayton group are of a different, and, in this fast-moving age, more popular type.

I had sold Mr. Hersey several stories in the past. For a time he appeared interested in my work, purchasing promptly at moderate rates. It happens that while I write Western stories, they do not all have cowboys and cowboy activities in them. I turn out quite a number in which I try to portray other picturesque Western characters, such as prospectors, miners, Indians, sheepmen, etc. There are other phases to Western life than cattle raising only, and a demand among readers for stories developed from them.

But Mr. Hersey wants cowboy stories. And as the rates he was paying did not especially attract me I had not written anything strictly for his magazines. Only stories that had been rejected by my regular market went his way. If they happened

to be cowboy stories he sometimes bought them; if not, he didn't. And the time came when we ceased doing business.

To tell the truth, I nearly passed up the Hersey visit. It didn't seem worth while to bother the gentleman. But as I still had several hours before my train was due to depart, I decided to go.

HOW glad I am that I did! For as a result of that visit, I have sold Mr. Hersey quite a bunch of stories, at just double the rate he formerly paid me, and have contracted for a series which is already running in *Ace High*. In fact, to date I have not had a single rejection from him. And all because a half-hour's conversation supplied me with some specific information as to his requirements.

Mr. Hersey was about as different in appearance from what I had pictured him as could be imagined. I had visualized him as a smooth-faced youngster with light-colored hair and a collegiate style of raiment, retiring in disposition and behavior. I gathered the latter impression, I suppose, from the fact that Mr. Hersey's letters are usually very brief and to the point.

I was scarcely prepared, therefore, for the reception that awaited me at the Clayton offices. I had waited in an outer room ten minutes or so when the door flew open, and a muscular gentleman with a shock of dark hair and sleeves rolled almost to his elbows, disclosing hairy forearms, came out.

"Why, hello, Stone," he cried, seizing me by the hand and pumping it so vigorously that he almost jerked my arm out of the socket. "Come into my office. Sit down. When did you get to New York? Ever been here before? How are you, anyway?"

He fairly pushed me into a chair, and settled into his own swivel, regarding me with a broad grin. Hersey is an impressively masculine man, with his heavy shock of gray-streaked hair, his close-clipped mustache, his athletic build and his vigorous bass voice. The latter fairly booms.

"Perhaps you don't remember me," I began. "But——"

"Remember you!" he cried. "Of course I do. Why, you've sold me——"

And he rattled off the names of the yarns he had purchased from me, faster than I could have done it myself. This, mind you, in spite of the fact that he is now manu-

script buyer and editor for three magazines, publishing an average of twenty-seven short stories, a couple of novels, a novelette or two and several serial installments every two weeks out of the year.

"Of course I remember your work," he boomed. "I'd like to be buying it right now, if you'd send me what I want. I lost interest in you because you quit sending me the stuff I required. What was the matter with you?"

I explained that I had sent him only stories previously rejected by my regular market.

"Well, why don't you write something directly for us?" he demanded.

"Because," I said frankly, "I can get more money somewhere else. Your rates have been too low to interest me in original contributions for your magazines."

"How could you expect them to be any higher, when you admit you only offered me seconds?" he retorted. "We can, and do, pay as good rates as almost any all-fiction magazine in the field. But we pay them only to authors who send us the kind of stuff we want."

That interested me.

"For instance, I need a humorous cowboy series right now," he went on. "If you've got anything in mind, let's hear about it."

I outlined, roughly, a humorous cowboy character around whom I had written yarns some years ago, selling them to three different magazines that I recall. Mr. Hersey's eyes snapped.

"That sounds all right to me," he exclaimed. "When you get back home, suppose you do me a story or two and send them in. If I like them I'll buy them, and pay you—"

He named a rate double that he had previously paid me.

"And if they go over all right, I'll do better than that," he added. "Get the first one to me before the end of this month if you can, as I'm going away on a leave of absence about the first. I want to see what it's like." I did so, and he bought promptly. He has been buying promptly ever since.

Mr. Hersey has always pursued the policy of discovering and developing authors, encouraging them at every turn and even placing some of them on contract. One popular writer who has been contributing to his

books for some years has a contract which calls for four short stories a month and a serial every two months. This man is drawing close to a thousand dollars a month from the Clayton publications alone. Recently he told me that he hasn't had a single rejection for a year and a half!

MR. HERSEY likes authors. His enthusiasm is contagious—and lasting. He knows their problems, and he rejoices in their triumphs. He wants stories of the cow country, for *Ace High* and *Cowboy Stories*, written in a vein that will interest cowboys as well as readers who never saw the West, and perhaps never will. He likes the rollicking, rough-and-ready, go-get-'em type of yarn, with plenty of humor of the slap-stick variety, but authentic nevertheless. Cowboys are traditionally lovers of the practical joke. Hersey likes that kind of humor for his readers. Plenty of gunplay, cattle stampeding, frontier gambling and dance-hall festivity, hard riding over the range, roundup work, the galloping of hoofs, the clashing of horns, the bawling of calves, the thick alkali underfoot and in the air—that's the kind of thing this he-man editor wants for his he-man magazines. Fill your stories full of genuine cowboy lingo, if you like. The more the better. Only see that they are *stories*! Let them be filled to bursting with action!

Never bother Hersey with letters unless they're right to the point. He doesn't believe in letters, going or coming, and indulges only in what correspondence he literally has to, professionally speaking. He doesn't believe in rejection slips, either; if he had his way they would never be used.

"If the manuscript comes back, that means that it failed to land," he said. "Why stick a printed slip in with it? If the story merits a letter for any special reason, I believe in writing the letter. But a rejection slip—bah!"

I commend Harold Hersey to writers of Western cowboy stories. He's worth cultivating. But don't waste his time unless you have something worth putting before him. Be sure, first, that your yarn comes somewhere near the bull's-eye represented by the type he is publishing. Then shoot it in, and God bless you! You are apt, very apt indeed, to get one of those classy yellow Clayton checks in return.

THE AUTHOR & JOURNALIST'S HANDY MARKET LIST FOR LITERARY WORKERS

PUBLISHED QUARTERLY AS AN INTEGRAL PART OF THE AUTHOR & JOURNALIST

DECEMBER, 1926

The Handy Market List is designed to give writers, in brief, convenient form, the information of chief importance to them concerning periodical markets. Constant vigilance is exercised to keep this list up to the minute. New publications, changes of address, and changes of editorial policy are closely followed by the editors in preparing for each quarterly publication. Only a few obvious abbreviations are employed, M standing for monthly, W for weekly, 2-M for twice-monthly, etc. Preferred word limits are indicated by numbers. Acc. indicates payment on acceptance, and Pub., payment on publication.

List A

General periodicals (standard, literary, household, popular and non-technical), which ordinarily pay rates of 1 cent a word or more, and pay on acceptance.

ACE-HIGH, 799 Broadway, N. Y. (2-M.) Western and adventure short-stories, novelettes, serials, up to 60,000. Harold Hersey. 1c up, Acc.

ACTION STORIES, 461 8th Ave., N. Y. (M.) Western and adventure short-stories, 3000 to 6000; novelettes, 10,000; boiled-down novels, 20,000 to 25,000. J. B. Kelly. 1c up, Acc.

ADVENTURE, Spring and Macdougall Sts., N. Y. (2-M.) Adventure, Western, sea, human-interest short-stories, novelettes, serials up to 120,000. Verse, \$1 line. Minimum \$15 a poem; over 100 lines, 75c a line. Minimum \$100. Arthur Sullivan Hoffman. 1½c up, Acc.

AMERICAN MAGAZINE, 250 Park Ave., N. Y. (M.) Short-stories 4000 to 6000, serials; general interest. Illustrated personality sketches 1000 to 2000; human-interest articles, stories of achievement. Monthly prize-letter contest. Occasional verse. Merle Crowell. First-class rates, Acc.

AMERICAN MERCURY, THE, 730 5th Ave., N. Y. (M.) Sophisticated, satirical reviews, comment, essays; serious and political articles, editorials, short-stories, sketches, verse; high literary standard. H. L. Mencken. Good rates, Acc.

ARGOSY-ALLSTORY WEEKLY, 280 Broadway, N. Y. Romantic, adventure, mystery, humorous short-stories 2000 to 7000, novelettes up to 15,000, serials up to 100,000, verse. Matthew White, Jr. 1c up, Acc.

ASIA, 461 8th Ave., N. Y. (M.) Illustrated human-interest fact articles 1500 to 7000, occasional short-stories of the Far East and Orient, essays, reviews, photos. L. D. Froelick. 1c up, Acc.

ATLANTIC MONTHLY, 8 Arlington St., Boston. (M.) Comment, reviews, essays, serious, political, travel, historical satirical, human-interest articles; sketches, short-stories, verse; high literary standard. Occasional series. Ellery Sedgwick. Good rates, Acc.

AMERICAN LEGION MONTHLY, Indianapolis, Ind. Illustrated articles on or of interest to Legion members and rehabilitated veterans, 1500; short-stories, serials; occasional poems, general articles. J. T. Winterich. 2c up, Acc.

BLACK MASK, 45 W. 45th St., N. Y. (M.) Mystery, detective, adventure, short-stories, 5000 to 15,000. P. C. Cody. 1c, Acc.

BLUE BOOK, 36 S. State St., Chicago. (M.) Romantic, Western, mystery, adventure short-stories, novelettes, book-length novels, up to 50,000. Monthly true-experience prize contests. Karl Edwin Harriman; Donald Kennicott, associate. 1c up, Acc.

BREEZY STORIES, 709 6th Ave., N. Y. (M.) Sex short-stories, novelettes 2500 to 15,000; light verse. Cashel Pomeroy. 1c; verse 25c line. Acc.

CALGARY EYE-OPENER, Box 2068, Minneapolis. Brief humorous stories, jokes, verse. Harvey Fawcett. Good rates, verse 25c line up, Acc.

CANADIAN MAGAZINE, 345 Adelaide St., W., Toronto, Canada. (M.) Personal interviews 4000, love, business short-stories 1500 to 6000, jokes 2 to 6 lines. Canadian background. Andrew D. MacLean. 1c up, Acc.

CENTURY MAGAZINE, 353 4th Ave., N. Y. (M.) Essays; serious, travel, literary articles; short-stories 1500 to 6000; short humorous sketches; verse; high literary standard. Hewitt H. Howland. First class rates, Acc.

CHARM, 50 Bank St., Newark, N. J. (M.) Articles of general interest to women 1500 to 2000. Lucie S. Taussig. 2½c up, Acc.

CHILDREN, THE MAGAZINE FOR PARENTS, 353 4th Ave., N. Y. (M.) Health, child psychology, mental hygiene, education articles 1000 to 3000; short-stories 3000 to 5000; verse, jokes, photographs, 1c, Acc. Buys Amer. rights only.

CLUES, 799 Broadway, N. Y. (M.) Crime, detective and mystery articles 500 to 2500, short-stories 1500 to 3500, novelettes 10,000 to 20,000, serials 50,000 to 80,000. W. M. Clayton. 1c up, Acc.

COLLEGE HUMOR, 1050 N. La Salle St., Chicago. (M.) Short-stories up to 5000, serial novels, articles, sketches, skits, jokes, humorous essays; stage interviews, unusual features, gay, lilted verse, touching college life. H. N. Swanson. First class rates, Acc.

COLLIER'S, 250 Park Ave., N. Y. (W.) Short-stories up to 8000, serials up to 60,000, general interest; articles, editorials, verse. Wm. L. Cheney. First-class rates, Acc.

COMPLETE STORY MAGAZINE, 79 7th Ave., N. Y. (2-M.) Western, adventure short-stories, novelettes, book-length novels up to 50,000, verse. Kenneth P. Littauer. 1½c up, Acc.

COSMOPOLITAN, 119 W. 40th St., N. Y. (M.) Short-stories, 5000 to 7000, romantic, problem, and unusual themes; articles, 1st person, personal experience, 4000 to 5000. Ray Long. First-class rates, Acc.

COUNTRY LIFE, Garden City, N. Y. (M.) Outdoor, landscape gardening, sports, interior decorating, building, nature articles, 2500. R. T. Townsend, 1½c, Acc.

- COWBOY STORIES**, 799 Broadway, N. Y. (M.) Western short-stories 3000 to 6000, novelettes 25,000 to 28,000, serials 40,000 to 70,000. Short Western fact stories, verse, 10 to 32 lines. Harold Hersey. 1 to 3c, Acc.
- CUPID'S DIARY**, 461 8th Ave., N. Y. (Bi-M.) Clean, romantic, love short-stories, novelettes, serials, lyrics. Margaret Sheridan. 1 to 2c, Acc.
- D. A. C. NEWS**, Detroit, Mich. (M.) Humorous sketches up to 1500. Verse. Chas. H. Hughes. First-class rates, Acc.
- DANGER TRAIL, THE**, 799 Broadway, N. Y. (M.) Adventure short-stories 1500 to 7000, novelettes up to 25,000, serials up to 80,000. Douglas M. Dold. 1 to 2c, Acc.
- DEARBORN INDEPENDENT, THE**, Dearborn, Mich. (W.) Political, industrial, human-interest articles, comment, reviews, editorials. 2c up, Acc.
- DETECTIVE STORY MAGAZINE**, 79 7th Ave., N. Y. (W.) Detective and mystery short-stories 2500 to 6000, novelettes 25,000 to 30,000, serials 36,000 to 80,000, articles on crime, prisons, etc., 1500 to 5000. Frank E. Blackwell; Alice Strobe, Asso. Ed. 1c to 2c, Acc.
- DIAL, THE**, 152 W. 13th St., N. Y. (M.) Essays, articles, reviews, comment, short-stories, verse; high literary standard. Scofield Thayer. Marianne Moore, acting editor. 2c, Acc.
- DROLL STORIES**, 709 6th Ave., N. Y. Light sex short-stories 2500 to 7000, novelettes 12,000 to 20,000. Light verse. Cashel Pomeroy. 1c; verse 25c a line, Acc.
- EAGLE MAGAZINE, THE**, South Bend, Ind. (M.) Articles 1500 to 3000. Frank E. Hering, 1½ to 2c, Acc.
- ELKS MAGAZINE**, 50 E. 42nd St., N. Y. (M.) Articles, short-stories 5000 to 10,000, serials up to 50,000. John Chapman Hilder. First-class rates, Acc.
- EVERYBODY'S**, Spring and Macdougall Sts., N. Y. (M.) Western and adventure short-stories up to 10,000 (preferably under 5000); novelettes, 30,000, serials, 50,000 to 90,000. Oscar Graeve. 2c up, Acc.
- FAR WEST ILLUSTRATED MAGAZINE**, 79 7th Ave., N. Y. (M.) Western short-stories 3000 to 8000; novelettes 25,000 to 30,000; verse. F. E. Blackwell. Alice Strobe, Asso. Ed. 1 to 2c, Acc.
- FLYNN'S WEEKLY**, 280 Broadway, N. Y. Detective articles, short-stories, novelettes, serials. Wm. J. Flynn. 1c, Acc.
- FRONTIER**, Garden City, N. Y. (M.) Adventure, frontier life, historical, Western, sea, foreign short-stories, novelettes, novels, articles, verse. M. E. Maule; A. H. Bittner, associate. Good rates, Acc.
- FUN SHOP, THE**, 1475 Broadway, N. Y. Humorous department, supplied to daily newspapers; jokes, skits, verse, epigrams. Maxson Foxhall Judell. 25c to \$1 a line for verse; \$1 up per contribution for prose, Acc.
- GOOD HOUSEKEEPING**, 119 W. 40th St., N. Y. (M.) Women's and household interests; articles, short-stories, serials, verse. W. F. Bigelow. First-class rates, Acc.
- HALDEMAN-JULIUS MONTHLY**, also **QUARTERLY**, Girard, Kans. Sociological, timely, iconoclastic articles exposing shams, etc., up to 3000. E. Haldeman-Julius. Good rates, Acc.
- HARPER'S MAGAZINE**, 49 E. 33d St., N. Y. (M.) Articles, essays, comment, short-stories 2500 to 10,000, serials up to 100,000; verse; high literary standard. Thomas B. Wells. Good rates, Acc.
- HOLLAND'S MAGAZINE**, Main and Race Sts., Dallas, Tex. (M.) Short-stories, serials, special articles, women's interests, juvenile, verse, material of interest to Southwest. John W. Stayton. 1c up, Acc.
- INDEPENDENT, THE**, 10 Arlington St., Boston. (W.) Comment, political and general articles, 1200 to 2000; verse. R. E. Danielson. C. A. Herter. 2½c, Acc. Verse, \$1 per line.
- JOURNEYS BEAUTIFUL**, 150 Lafayette St., N. Y. (M.) First-person travel narratives and articles 1500 to 2500, illustrated preferred. Wirt W. Barnitz. 1c to 2c, Acc.
- LADIES' HOME JOURNAL**, Independence Squ., Philadelphia. (M.) Women's and household interests; articles, short-stories, serials, verse, humor. Barton W. Currie. First-class rates, Acc.
- LARIAT STORY MAGAZINE, THE**, 461 8th Ave., N. Y. (M.) Cowboy short-stories, 4000 to 6000; novelettes, 20,000 to 30,000; serials, 40,000 to 50,000. J. B. Kelly. 1c up, Acc.
- LAUGHTER**, 586 Drexel Bldg., Philadelphia. (M.) Humorous short-stories and sketches 1000 to 3000, jokes, poems. Wm. H. Kofoed. 1c, Acc. Verse, 15c a line; jokes, 50c each.
- LIBERTY**, 247 Park Ave., N. Y. (W.) Romantic, adventure, humorous short-stories 1000 to 5000; human-interest, timely articles, occasional verse; prize contests. Harvey Deuell. First-class rates, Acc.
- LIFE**, 598 Madison Ave., N. Y. (W.) Humor and satire in verse, skits, epigrams, sketches. R. E. Sherwood. First-class rates, Acc. Purchase all rights.
- LOVE ROMANCES**, 461 8th Ave., N. Y. (M.) Melodramatic, heart-throb love stories 3000 to 6000, novelettes 10,000 to 15,000, serials 30,000 to 60,000 verse. Betty Bennett. Good rates, Acc.
- LOVE STORY MAGAZINE**, 79 7th Ave., N. Y. (W.) Romantic short-stories, novelettes, serials, 3500 to 80,000 with love-theme, verse. Ruth Agnes Abeling. 1c up, Acc.
- MACLEAN'S MAGAZINE**, 143 University Ave., Toronto, Ont., Canada. (2-M.) Articles on Canadian subjects, short-stories 4000 to 10,000, serials 30,000 to 80,000. N. Napier Moore. 1c up, Acc.
- MCCALL'S MAGAZINE**, 236 W. 37th St., N. Y. (M.) Women's and household interests; articles, short-stories, novelettes, serials, verse. H. P. Burton. First-class rates, Acc.
- MCCLURE'S**, 119 W. 40th St., N. Y. Romantic short-stories, serials, verse. Arthur McKeogh. Good rates, Acc. Verse, 50c line.
- MENAUGHT'S MONTHLY**, 1475 Broadway, N. Y. (M.) Comment, criticism, reviews, occasional short-stories up to 2400; verse. V. V. McNitt, 2c, Acc.
- MODERN PRISCILLA**, 85 Broad St., Boston. (M.) Women's and household interests; needlework, housekeeping articles; fiction. C. B. Marble. 1c up, Acc.
- MUNSEY**, 280 Broadway, N. Y. (M.) Romantic, adventure short-stories, novelettes, serials, verse. R. H. Titherington. 1c up, Acc.
- MYSTERY MAGAZINE**, 52 Vanderbilt Ave., N. Y. (2-M.) Mystery short-stories, novelettes, 12,000 to 20,000, serials 60,000 to 80,000, verse. Robert Simpson. 1c to 2c, Acc.
- NATIONAL GEOGRAPHIC MAGAZINE**, 1156 16th St., N. W., Washington, D. C. (M.) Authoritative travel articles, non-technical style, illustrated. Gilbert Grosvenor. First-class rates, Acc.
- NEW REPUBLIC, THE**, 421 W. 21st St., N. Y. (W.) Comment, reviews; political, literary; verse. Herbert Croly. 2c, Pub.
- NEW YORKER, THE**, 25 W. 45th St., N. Y. Humorous miscellany, skits, verse. Harold Ross. Good rates, Acc.
- NORTH-WEST STORIES**, 461 8th Ave., N. Y. (2 M.) Western and Northern adventure short-stories 3000 to 6000; novelettes, 20,000 to 30,000; serials, 40,000 to 50,000. J. B. Kelly. 1 to 1½c, Acc.
- OPPORTUNITY**, 750 N. Michigan Ave., Chicago. (M.) Inspirational salesmanship and direct selling articles 200 to 3000, short-stories, serials 25,000 to 40,000. James R. Quirk. 1c for short material. 1½ to 3c for longer, Acc.

OUTLOOK, 120 E. 16th St., N. Y. (W.) Comment, reviews, timely articles, short-stories up to 3000, verse. Ernest H. Abbott. 1½c up, Acc. Verse, \$10 to \$25.

PARIS AND HOLLYWOOD, Robbinsdale, Minn. (M.) Exciting moving-picture short-stories, 1500 to 2000; skits, philosophy. Jack Smalley, 2 to 3c, Acc. Drawings \$2 to \$5.

PEOPLE'S HOME JOURNAL, 80 Lafayette St., N. Y. (M.) Women's and household interests; articles, short-stories up to 5000, serials up to 60,000, novelettes 10,000 to 21,000. Katharine M. Clayberger; Mary B. Charlton, fiction ed. Good rates, 1 month after Acc.

PEOPLE'S POPULAR MONTHLY, 801 2nd St., Des Moines, Ia. (M.) Short-stories 3000 to 6000; serials. Ruth Stewart. 1c to 2c, acc.

PICTORIAL REVIEW, 7th Ave. and 39th St., N. Y. (M.) Personality, human-interest articles up to 3000 (women's interests dominating), short-stories up to 5000, serials, novelettes, verse. Arthur T. Vance. First-class rates, Acc.

POPULAR MAGAZINE, 79 7th Ave., N. Y. (2-M.) Adventure, romantic short-stories, novelettes, serials, up to 70,000. Charles Agnew MacLean. Good rates, Acc.

RANCH ROMANCES, 799 Broadway, N. Y. (M.) Western love short-stories, novelettes, serials, 3000 to 50,000. Bina Flynn. 1c, Acc.

RED BOOK MAGAZINE, 36 S. State St., Chicago. (M.) Short-stories, serials, general interest. Karl Edwin Harriman; Donald Kennicott, associate. First-class rates, Acc.

REVIEW OF REVIEWS, 55 5th Ave., N. Y. (M.) Articles, reviews, comment. Albert Shaw. Good rates, Acc.

SATURDAY EVENING POST, THE, Independence Squ., Philadelphia. (W.) Articles on timely topics, business, politics 5000 to 7500; short-stories 6000 to 12,000; serials up to 100,000; humorous verse, skits. George Horace Lorimer. First-class rates, Acc.

SCRIBNER'S MAGAZINE, 597 5th Ave., N. Y. (M.) Articles, essays, short-stories, serials, verse; high literary standard. Robert Bridges. Good rates, Acc.

SEA STORIES MAGAZINE, 79 7th Ave., N. Y. (M.) Sea short-stories, novelettes, serials, 5000 to 75,000. A. L. Sessions. 1c up, Acc.

SHORT STORIES, Garden City, N. Y. (2-M.) Adventure, mystery, sport, outdoors, Western short-stories 4000 to 15,000, novelettes 18,000 to 40,000, serials 40,000 to 80,000. H. E. Maule, ed; Dorothy McIlwraith, Asso. ed. Good rates, Acc.

SHRINE MAGAZINE, THE, 1440 Broadway, N. Y. (M.) Articles 3500, short-stories up to 8000, serials, verse, editorials. Sewell Haggard. Good rates, Acc.

SMART SET, 119 W. 40th St., N. Y. (M.) First-person, dramatic short-stories 4000 to 8000, serials 15,000 to 30,000. Wm. C. Lengel. 3c, Acc.

SNAPPY STORIES, 627 W. 43d St., N. Y. (M.) Gay contemporary short-stories 1000 to 5000, novelettes 12,000, light verse, playlets, humor, skits. Florence Haxton. 1½c to 3c, Acc.

SPORT STORY MAGAZINE, 79 7th Ave., N. Y. (2-M.) Baseball, football, racing, etc., short-stories, novelettes 5000 to 20,000. A. L. Sessions. 1c up, Acc.

SUNSET, The Pacific Monthly, 1045 Sansome St., San Francisco. (M.) Short-stories 3000 to 6000, articles on Western people and topics 2500 to 3000, verse, serials, short miscellany, photos. Joseph Henry Jackson, managing editor. 1½c up, Acc. Buys only 1st Am. Ser. Rights.

SWEETHEART STORIES, Dell Pub. Co., 461 8th Ave., N. Y. (2-M.) Love short-stories 3000 to 6000, novelettes 20,000, serials 35,000 to 50,000, verse 4 to 16 lines. Wanda von Kettler. 1c to 2c, Acc.

TOP-NOTCH MAGAZINE, 79 7th Ave., N. Y. (2-M.) Adventure, Western, sport, general interest; short-stories, novelettes, serials, 2000 to 70,000. Arthur E. Scott. 1c up, Acc.

TRIPLE-X MAGAZINE, Robbinsdale, Minn. (M.) Western, North woods, sea, adventure, short-stories up to 7500, novelettes up to 15,000, Western serials up to 45,000, verse with outdoor flavor, biography. Roscoe Fawcett. Jack Smalley. 1½c up, Acc.

TRUE CONFESSIONS, Robbinsdale, Minn. (M.) First-person, confessional short-stories up to 5500, love, marriage, lively plots. Roscoe Fawcett. Jack Smalley. 2c up, Acc.

WAR STORIES, 461 8th Ave., N. Y. (M.) War short-stories with an American hero 5000 to 10,000, novelettes 20,000 to 30,000. Eugene A. Clancy. 1c up, Acc.

WEST, Doubleday Page & Co., Garden City, N. Y. (2-M.) Rollicking Western short-stories 4000 to 5000, novelettes 30,000 to 40,000, fact articles up to 500. H. E. Maule; Anthony M. Rud, Asso. Ed. Good rates, Acc.

WESTERN STORY MAGAZINE, 79 7th Ave., N. Y. (W.) Outdoor life in West, Alaska, and Mexico, short-stories 2000 to 7500; novelettes 25,000 to 30,000; serials 36,000 to 80,000; verse. F. E. Blackwell. Alice Strobe, Asso. Ed. 1 to 2c, Acc.

WHIZ BANG, Robbinsdale, Minn. (M.) Jokes, epigrams—farm atmosphere. W. H. Fawcett. E. J. Smithson. Good rates, Acc.

WOMAN'S HOME COMPANION, 250 Park Ave., N. Y. (M.) Woman's and household interests. Articles, short-stories 2500 to 4000, serials up to 70,000 verse. Gertrude B. Lane. First-class rates, Acc.

WOMAN'S WORLD, 107 So. Clinton St., Chicago. (M.) Woman's and household interests. Articles, short-stories 3000 to 6000, serials 40,000 to 60,000, verse. Walter W. Manning. 1c up, Acc.

WORLD'S WORK, Garden City, N. Y. (M.) Comment, reviews, political achievements. Arthur W. Page. Good rates, Acc.

YOUNG'S MAGAZINE, 709 6th Ave., N. Y. (M.) Sex short-stories, novelettes, 2000 to 20,000. Cashel Pomeroy. 1c up, Acc.

ZEST, 47 W. 42nd St., N. Y. (M.) Humorous, love, and occasional tragic or pathetic short-stories, one-act farces, short humorous essays and articles, verse, epigrams, miscellany. No sex material. Robert Thomas Hardy; Charles H. Baker, managing editor. 1½c up, Acc.

List B

General periodicals which ordinarily pay less than 1 cent a word, or pay on publication, or offer a very limited market, or concerning which no definite data has been obtainable.

ANSLEE'S MAGAZINE, 79 7th Ave., N. Y. (M.) Reprints only. Kenneth P. Littauer.

AMAZING STORIES, 53 Park Place, N. Y. Pseudo-scientific short-stories, novelettes, serials, translations. Hugo Gernsback. Ind. rates, Pub.

AMERICAN COOKERY, 221 Columbus Ave., Boston. (M.) Cookery and household articles 500 to 1500, short-stories 1000 to 3000, verse 1 to 6 stanzas. ½c, Pub.

AMERICAN PARADE, THE, 166 Remson St., Brooklyn, N. Y. (Q.) Short-stories, essays, sketches, poetry, high literary standard. W. Adolphe Roberts. Pays in royalties.

AMERICAN NEEDLEWOMAN, THE, Augusta, Maine. (M.) Short-stories, serials up to 50,000, brief life-stories of successful women, women's inspirational miscellany, verse. M. G. L. Bailey. ¾c to 1c, Acc.

AMERICA'S HUMOR, 608 S. Dearborn St., Chicago. (Bi-M.) Humorous short-stories, one-act playlets, 1c word; epigrams, jokes, skits, funny quotations, \$1 each; verse, "goofygrams," 25c line; drawings, \$5 up. Harry Stephen Keeler. Pub.

- ARTISTS AND MODELS, 109 W. 49th St., N. Y. (M.) Clever sketches and stories of studio life up to 2000. Miss Merle Hersey. $\frac{1}{2}$ c, Pub.
- ASSOCIATION MEN, 347 Madison Ave., N. Y. (M.) Y. M. C. A. interests; general articles, personality sketches, 2500 to 3500. F. G. Weaver. 1c up, Acc.
- BEST STORIES, 1440 Broadway, N. Y. Reprints only. Sam Bierman.
- B'NAI B'RITH, 40 Electric Bldg., Cincinnati, O. Jewish interests. Articles, short-stories 2500 to 4000, verse, jokes, skits, anecdotes. Boris D. Ogden. 1c, Pub.
- BOOKMAN, THE, 244 Madison Ave., N. Y. (M.) Literary comment, book reviews, essays, occasional short-stories, verse. John Farrar. Overstocked. Ind. rates, Pub.
- BRIEF STORIES, 584 Dréxel Bldg., Philadelphia. Western, sport, adventure, mystery short-stories 1500 to 5000; novelettes 12,000; novels 35,000 to 50,000; verse. Wm. H. Kofoed, Norma Bright Carson. $\frac{1}{2}$ c, Pub.
- CALIFORNIA GRAPHIC, 1233 S. Olive St., Los Angeles. (2-M.) Dramatic, art, music, show-horse articles 1200 words, essays 600, personality sketches and miscellany 300. Guy W. Finney. 1c, photos, \$2, Pub.
- CANADIAN HOME JOURNAL, 71 Richmond St., W. Toronto, Ont. (M.) Short-stories, 3000. Housekeeping and juvenile interest articles, 1500. Low rates, Pub.
- CHARACTER READING, 435 N. Michigan Ave., Chicago. (Q.) Articles on character development and analysis. Edna Purdy Walsh. Low rates, Pub.
- CHICAGOAN, THE, 1604 Conway Bldg., Chicago. Art criticism, articles, comment, verse, drawings. F. M. Rosen. Low rates, Pub.
- CHICAGO DAILY NEWS, THE, Chicago. Short-stories up to 1500, verse. $\frac{1}{2}$ c, Acc.
- COLLEGE STORIES, 80 Lafayette St., N. Y. (Q.) Novels, short-stories, art work, humor, features. Ind. rates, Pub.
- COMFORT, Augusta, Me. (M.) Short-stories, serials, some household miscellany. V. V. Detwiler. $\frac{1}{2}$ c up, Acc.
- COMPLETE NOVEL MAGAZINE, 118 W. 4th St., N. Y. (M.) Western, detective, mystery, adventure novelettes 30,000, human-interest 300 to 5000. B. A. McKinnon, Jr. Indefinite rates, Acc.
- CREATIVE DANCE MAGAZINE, 4 W. 40th St., N. Y. (Q.) Authoritative articles on art of the dance. Ruth St. Denis, Ted Shawn. Indefinite.
- CURRENT HISTORY MAGAZINE, 1708 Times Bldg., N. Y. (M.) Non-partisan, historical articles 1500 to 3500. George W. Ochs Oakes. 1c to 10c, Acc. and Pub.
- DANCE MAGAZINE, THE, 1926 Broadway, N. Y. (M.) Articles on dancing; short-stories 1500 to 4500, dance atmosphere; verse. Adele Fletcher. Good rates, Pub.
- DELINEATOR, Spring and Macdougall Sts., N. Y. (M.) Women's and household interests. Loren Palmer. (Closed market.)
- DOUBLE DEALER, THE, 401 Bienville St., New Orleans. (Bi-M.) Comment articles 3000, literary miscellany, short-stories 3000, verse, plays. Julius Weis Friend. John McClure. No payment.
- DRAMA, THE, 59 E. Van Buren St., Chicago. Theatrical discussions, reviews, plays. Theodore Ballou Hinckley. Pays in royalties.
- DREAM WORLD, 1926 Broadway, N. Y. (M.) Romantic short-stories, serials, confessions. 2c, Pub.
- ECHO, THE, 1837 Champa St., Denver. Short-stories, articles, essays, verse, drawings; high literary standard. David Raffelock. Short-stories, \$10 each. Yearly prizes of \$200 and \$100; art covers, \$10 each. Annual \$100 cover prize.
- EVERYDAY LIFE, Hunter Bldg., Chicago. (M.) Short-stories, general articles. Up to $\frac{1}{2}$ c, Acc.
- FAMILY HERALD AND WEEKLY STAR, Montreal, Quebec, Canada. Canadian articles, short-stories. C. Gordonsmith. Fair rates, Pub.
- FORUM, 247 Park Ave., N. Y. (M.) Comment, essays, reviews, verse, short-stories 3000 to 5000, serials. Henry Goddard Leach. 2c up, Pub.
- GAMMADION, THE, Lock Box 624, Birmingham, Ala. (Q.) Short-stories, essays, poetry, articles. Jack Nelson. Ind., Acc.
- GENTLEWOMAN, 649 W. 43d St., N. Y. (M.) Women's interests. Brief short-stories, articles. $\frac{1}{2}$ c, Pub.
- GOLDEN NOW, Elgin, Ill. (W.) Child training, religious articles. $\frac{1}{2}$ c up, Acc.
- GOLDEN BOOK, THE, 55 5th Ave., N. Y. (M.) Reprints masterpieces of literature. Payment for suggestions. Poetry, \$10 to \$25. Henry W. Lanier.
- GOOD STORIES, Augusta, Maine. (M.) Short-stories, miscellany. Low rates, Pub.
- GRIT, Williamsport, Pa. (W.) Human interest, curious, historical, noteworthy achievement, scientific feature articles, illustrated. Interesting photographs. Frederick E. Manson. \$1 to \$3 for photographs. $\frac{1}{2}$ c, Pub.
- HARPER'S BAZAR, 119 W. 40th St., N. Y. (M.) Society and women's interests. Practically closed market. Charles Hanson Towne.
- HOME DIGEST, 550 W. Lafayette Blvd., Detroit. Home economy and home life articles. B. Brown. \$25 page, 2 to 2 $\frac{1}{2}$ c for short material, Pub.
- HOME FRIEND MAGAZINE, 1411 Wyandotte St., Kansas City. (M.) Household articles, short-stories with love interest 5000, verse. E. A. Weishaar, $\frac{1}{2}$ c to 1c. Pub. or acc. if requested.
- HOUSEHOLD GUEST, 630 W. Jackson Blvd., Chicago. (M.) Articles on home interests, short-stories, serials, departments. James M. Woodman. Low rates. Overstocked.
- HOUSEHOLD JOURNAL, Batavia, Ill. (M.) Household articles, short-stories. \$5 per story, Pub.
- HOUSEHOLD MAGAZINE, 8th and Jackson Sts., Topeka, Kan. (M.) Household articles. Ida Migliario. Low rates, Acc.
- "I CONFESS," 461 8th Ave., N. Y. (M.) Intense first-person and confessional short-stories, 3500 to 5000; novelettes 12,000 to 15,000. Elizabeth Sharp. 1c to 2c, Pub.
- INTERNATIONAL BOOK REVIEW, 354 4th Ave., N. Y. (M.) Reviews 1500 to 2000. Largely staff written. Clifford Smyth. 2c up, Pub.
- JUDGE, 627 W. 43d St., N. Y. (W.) Jokes, epigrams, humorous short-stories and articles up to 250. Verse up to 20 stanzas, Norman Anthony. \$20 a column; \$5 for "Krazy Kraks," "Epilaughs" and "Funnybones." Pub. (Slow.)
- JUSTICE, Myrick Bldg., Springfield, Mass. Legal articles, short-stories. Bennett Moodie. Indefinite rates, Pub.
- KANSAS LEGIONNAIRE, THE, Wichita, Kans. (M.) Short-stories of interest to ex-service men. Kirke Mechem. \$10 a story, Acc.
- KEYSTONE FEATURE SERVICE, 801 Federal St., N. S., Pittsburgh, Pa. Short-stories up to 2000; humorous verse. Ind. rates, Acc.
- KIWANIS MAGAZINE, 164 W. Jackson Blvd., Chicago. Kiwanis club news, articles. Charles Reynolds. Ind. rates.
- LAUGHS AND CHUCKLES, Ford Bldg., Wilmington, Del. (M.) Short-stories, humorous sketches up to 600, jokes, anecdotes. Leonard B. Daly. $\frac{1}{2}$ c up, Pub.
- LITERARY DIGEST, 354 4th Ave., N. Y. (W.) Comment, reviews, largely staff-written. W. S. Woods.
- LOS ANGELES TIMES ILLUSTRATED WEEKLY, Los Angeles. (W.) Western articles. (Fiction supplied by syndicates.) Linton Davies. 1/3 to 1c, Pub.

AR, Mon-
es, short-
ub.
Comment
0 to 5000.
Pub.

mingham,
articles.

Y. (M.)
articles.

training,

Y. (M.)
Payment
Henry W.

Short-

Interest,
ment, sci-
nteresting
to \$3 for

Y. (M.)
Practically

, Detroit.
B. Bro-
material,

dotte St.,
es, short-
e. E. A.

requested.
lvd., Chil-
ts, short-
M. Wood-

III. (M.)
er story,

son Sts.
cles. Ida

(M.) In-
rt-stories,
0. Eliza-

4th Ave.,
Largely
Pub.

okes, epi-
articles up
Anthony,
pilaughs

ss. Legal
Indefin-

ta, Kans.
vice men.

1 Federal
cies up to
c.

lvd., Chi-
Charles

Wilming-
sketches
B. Daly.

Y. (W.)
n. W. S.

WEEKLY.
(Fiction
es. 1/3 to

LYRIC WEST, THE, 3551 University Ave., Los Angeles. (M.) Poetry. Dr. & Mrs. Allison Gaw. Payment in prizes only.

McCLURE NEWSPAPER SYNDICATE, 373 4th Ave., N. Y. Limited market for short-stories 1200. 1/4c, Pub.

MEASURE, THE, 325 E. 17th St., N. Y. (M.) Verse, poetry articles, essays. No payment.

MOTHER'S HOME LIFE, 630 W. Jackson Blvd., Chicago. (M.) Short-stories 2000, serials, household articles 1000, child rearing, jokes, anecdotes, miscellany. Jas. M. Woodman. 1/4c up, Acc.

NATION, THE, 20 Vesey St., N. Y. (W.) Reviews, comment, news features, 1800; verse. Oswald G. Villard. 1c up, Pub.

NATIONAL MAGAZINE, 952 Dorchester Ave., Boston. (M.) Biographies, personality sketches, reviews. Very limited market. Joe Mitchell Chapple. Indefinite rates, Pub.

NAUTILUS, 247 Cabot St., Holyoke, Mass. (M.) New thought, psychic healing, inspirational articles; verse. Elizabeth Towne. 1/2c up, Acc.

NEW MASSES, THE, 39 W. 8th St., N. Y. (M.) Labor movement articles, poetry, short-stories, reviews. Egmont Arens, Hugo Gelert, Michael Gold. Practically closed market.

NEW ORIENT, THE, 12 5th Ave., N. Y. (M.) Articles on the Orient and Far East. Syud Hosain. Rarely makes payment.

NEW YORK HERALD-TRIBUNE MAGAZINE, 225 W. 40th St., N. Y. Timely articles, humor, verse. Mrs. William Brown Meloney. Articles, \$30 to \$100 a page, Pub.

OCCULT DIGEST, THE, 1904 N. Clark St., Chicago. (M.) Occult fact and fiction. Rosa K. New. No payment.

OPPORTUNITY, 127 23d St., N. Y. (M.) Negro short-stories, articles, poetry. Chas. S. Johnson. No payment.

OUR DUMB ANIMALS, 180 Longwood Ave., Boston. (M.) Short-stories up to 800, animal welfare articles up to 800, verse up to 24 lines, miscellany. Guy Richardson. 1/2c, Acc. Verse \$1 to \$2.

OVERLAND MONTHLY, 356 Pacific Bldg. San Francisco. Articles, short-stories, verse. B. Virginia Lee. Payment in subscriptions.

PARIS NIGHTS, 584 Drexel Bldg., Philadelphia. (M.) Short-stories, sex atmosphere 1000 to 3500, articles of Parisian night life 1000 to 3000, clever verse, jokes. W. H. Kofoed. 1/2c up, verse 15c line, jokes 50c, Acc.

POET LORE, 100 Charles St., Boston. (Q.) Articles, essays, verse, drama (original and translated). Ruth Hill. No payment.

POETRY: A Magazine of Verse, 232 E. Erie St., Chicago. (M.) Verse. Harriet Monroe. \$6 page, Pub.

PROGRESS, 205 W. Monroe St., Chicago. (M.) Historical, biological, travel and constructive articles. Ind. rates, Pub.

PSYCHOLOGY, 17 W. 60th St., N. Y. (M.) Health, inspirational, success articles, short-stories, verse. Henry Knight Miller. 1c, Pub.

REAL DETECTIVE TALES AND MYSTERY STORIES, 1050 N. LaSalle St., Chicago. (M.) Mystery and detective short-stories under 6000, novelettes under 25,000; articles on police and detective subjects 2000 to 4000. Edwin Baird. 1c up, Acc. or before Pub.

ROTARIAN, THE, 221 E. 20th St., Chicago. (M.) Business, travel articles 3000 to 4500, business, adventure short-stories 3000 to 5000. Rotarian interests. Chesley R. Perry. Indefinite rates, Acc.

SATIRE, Ulmer Bldg., Cleveland, Ohio. (M.) Slangy jokes, skits, verse, 500. Jack Dinsmore. Low rates. Pub.

SATURDAY REVIEW OF LITERATURE, 25 W. 45th St., N. Y. (W.) Book Reviews, literary essays, verse. Limited market. Henry Seidel Canby. 1c up, \$10 up for poems, Pub.

SECRETS, Ulmer Bldg., Cleveland, O. (M.) Confessions. Jack Dinsmore. No market.

STARS AND STRIPES, THE, Washington, D. C. (M.) Articles on soldiers' interests. Generally overstocked.

SUCCESS, 251 4th Ave., N. Y. (M.) Short-stories, serials of general interest; inspirational, personality articles; verse. Francis T. Miller. Good rates, Pub.

SUNDAY KANSAS CITY STAR, 1729 Grand Ave., Kansas City, Mo. Articles, human-interest material; photographs. Ind. rates, Pub.

SURVEY GRAPHIC, THE, and SURVEY, THE, 112 E. 10th St., N. Y. (2-M.) Reviews. Limited market. Paul U. Kellogg. \$10 page, Pub.

TALES OF TEMPTATION, 586 Drexel Bldg., 5th and Chestnut Sts., Philadelphia. (M.) Short-stories of temptation, confession, love 2500 to 5000, novelettes 15,000 to 20,000. Sentimental verse up to 16 lines. 1/2c, Acc.

10 STORY BOOK, 1532 W. Harrison St., Chicago. (M.) Iconoclastic, frank, sex short-stories and one-act playlets, \$6 a story. Pub.

THRILLING TALES, Grenloch, N. J. Amazing adventure, modern mystery, thrilling true confessions, Western, sea, short-stories 2000 to 3000. \$10 per story, Pub.

TODAY'S HOUSEWIFE, 18 E. 13th St., N. Y. (M.) Women's interests—housekeeping, motherhood, child training articles, short-stories, serials, verse. Anne M. Griffin. Low rates, Pub.

TOWN AND COUNTRY, 383 Madison Ave., N. Y. 2-M.) Society, gossip, travel articles and sketches. Limited market. H. J. Wigham. 1c up, Pub.

TOWN TOPICS, 2 W. 45th St., N. Y. (W.) Short-stories and articles 300 to 1500, skits, verse up to 32 lines, jokes, epigrams, society, fiction, sports, resorts, gossip. J. A. Mayer. 1c up, Pub.

TRAVEL, 7 W. 16th St., N. Y. (M.) Illustrated, interpretative travel articles, 2000 to 3500, personal narratives of travel. Edward Hale Bierstadt. 1c, Pub., \$1 per photo. Buys only 1st serial rights.

TRUE DETECTIVE MYSTERIES, 1926 Broadway, N. Y. (M.) Detective short-stories. H. A. Keller. Good rates, Pub.

TRUE EXPERIENCES, Macfadden Pub. Co., 1926 Broadway, N. Y. (M.) Confession short-stories, serials. 2c, Pub.

TRUE MARRIAGE STORIES, 461 8th Ave., N. Y. (M.) Romantic, problem short-stories, novelettes, serials 2000 to 15,000. Elizabeth Sharp. 1c, Pub.

TRUE ROMANCES, 1926 Broadway, N. Y. (M.) Confessional, first-person short-stories, serials, based on truth; prizes. 2c, Pub.

TRUE STORY MAGAZINE, 1926 Broadway, N. Y. (M.) True, confessional, first-person short-stories, serials, jokes; prizes. Roger Daniels. 1c to 2c, Pub.

U. S. AIR SERVICE, 339 Star Bldg., Washington, D. C. (M.) Aviation articles, short-stories. 1/2c, Acc.

VANITY FAIR, 19 W. 44th St., N. Y. (M.) Fashions, skits, society. Limited market. F. W. Crowninshield. 2c up, Acc.

VOGUE, 19 W. 44th St., N. Y. (M.) Limited market for articles on home decoration, gardening, fashions. Edna W. Chase. 1c up, Acc.

WEIRD TALES, 450 E. Ohio St., Chicago, Ill. (M.) Supernatural, bizarre, weird and pseudo-scientific short-stories, serials up to 40,000, verse. Farnsworth Wright. 1/2 to 1c, Pub.

WESTERN HOME MONTHLY, Bannatyne and Dagmar Sts., Winnipeg, Man., Canada. General articles, short-stories 1500 to 4000. Fair rates, Pub.

WOMAN ATHLETIC, THE, 814 Rush St., Chicago. (M.) Society short-stories 1500 to 2000, women's athletic articles, verse, photos. Bernice Challenger Bost. 1/2 to 1c, Pub.

WOMAN'S VIEWPOINT, THE, 342 Madison Ave., novelettes, verse, miscellany. Annie Laurie Williams; Florence M. Sterling, managing editor. 1c, Pub.

WORLD TRAVELER, 247 Park Ave., N. Y. (M.)

Illustrated travel articles 1500. C. P. Norcross. Up to \$25 each, Acc.

YALE REVIEW, Yale Station, New Haven, Conn. (Q.) Comment, reviews; political, literary, scientific, art articles 5000 to 6000. Good rates, Pub.

List C

Trade, technical, religious, agricultural, business, educational and other class publications.

Art, Photography

AMERICAN ART STUDENT AND COMMERCIAL ARTIST, 248 W. 49th St., N. Y. (M.) Articles on art. W. W. Hubbard. Low rates, Pub.

AMERICAN PHOTOGRAPHY, 428 Newbury St., Boston. (M.) Technical photography articles. F. R. Fraprie. Fair rates, Pub.

ANTIQUES, 683 Atlantic Ave., Boston. (M.) Antique collecting. Homer Eaton Keyes. 1½c, Pub.

ARTS AND DECORATION, 45 W. 45th St., N. Y. (M.) Art, home decoration, architecture, landscape gardening, music, literature, industrial art. Mary Fanton Roberts. 1c to 2c, Pub.

ARTS, FADS, MODES, 925 Market St., Wilmington, Del. (2-M.) Art, drama, short fiction, verse. M. A. Roberts. No payment.

CAMERA, THE, 636 Franklin Sq., Philadelphia. (M.) Photography articles, 500 to 1500. Frank V. Chambers. Ind. rates, Acc.

INTERNATIONAL STUDIO, 119 W. 40th St., N. Y. (M.) Art articles. Wm. B. McCormick. \$40 to \$100 per article, Pub.

PHOTO-ERA MAGAZINE, Wolfeboro, N. H. (M.) Camera craft articles, photographic prize contests occasionally. A. H. Beardsley. ½c up, Pub.

Agricultural, Farming, Livestock

CANADIAN COUNTRYMAN, 178 Richmond St., W., Toronto. Agricultural articles, short-stories. ½c, Pub.

CAPPER FARM PRESS, 8th and Jackson Sts., Topeka, Kan. (W. and M.) Agricultural articles; home page miscellany. ½c to 1c, Acc.

COUNTRY GENTLEMAN, THE, Independence Sq., Philadelphia. (M.) Agricultural articles, short-stories, serials, humorous sketches, jokes, household articles. Miscellany for boys' and girls' departments. Loring A. Schuler. 2c up, Acc.

FARM AND FIRESIDE, 250 Park Ave., N. Y. (M.) Agricultural articles, short-stories, 1500 to 2000. Limited market. George Martin. 2c up, Acc.

FARM AND RANCH, Dallas, Tex. (M.) Agricultural and live-stock articles. Up to 1c, Pub.

FARMER, 57 E. 10th St., St. Paul, Minn. (M.) Agricultural articles. Indefinite.

FARMER'S WIFE, 61 E. 10th St., St. Paul, Minn. (M.) Articles for farm women; short-stories, serials. D. A. Wallace. 1c up, Acc.

FARM JOURNAL, Philadelphia. (M.) Agricultural, scenic, and humorous articles 300 to 600 with photos, short-stories 1800 to 10,000, novelettes. Arthur H. Jenkins. 1c up, Acc.

FARM LIFE, Spencer, Ind. (M.) Agricultural, household articles, short-stories 3000, serials 40-000, verse. George Weymouth. 1c, Acc.

FARM MECHANICS, 1827 Prairie Ave., Chicago. (M.) Agricultural articles 100 to 400. W. A. Radford. ½c, Pub.

FIELD ILLUSTRATED, 425 5th Ave., N. Y. (M.) Agricultural, stock-breeding, country estates articles. R. V. Hoffman. 1c, Pub.

HOARD'S DAIRYMAN, Fort Atkinson, Wis. (2-M.) Dairying interests. Inc.

MICHIGAN BUSINESS FARMER, Mount Clemens, Mich. (BI-W.) Articles 1000 to 2000 on successful farming, an occasional serial and short-story. Milon Grinnell. ½c, Pub.

OHIO FARMER, 1013 Oregon Ave., Cleveland, O. (M.) Agricultural articles, short-stories. Fair rates, Pub.

SUCCESSFUL FARMING, Des Moines, Ia. (M.) Agricultural, household articles, short-stories, verse. ½c up, Acc.

WALLACE'S FARMER, Des Moines, Ia. Agricultural articles, serials, juvenile short-stories. H. A. Wallace. ½c to 1c, Acc. and Pub. Photographs, \$1.50.

Automobile, Boating, Transportation, Highways

AMERICAN MOTORIST, Pennsylvania Ave. at Seventeenth St., Washington, D. C. (M.) Touring, traffic, automobile articles, short-stories, sketches, verse. Ernest N. Smith; C. G. Sinsbaugh, managing editor. Up to 2½c, Acc.

FORD DEALER AND SERVICE FIELD, Montgomery Bldg., Milwaukee. (M.) Ford trade articles. H. James Larkin. ½c to 1c, Acc.

FORDSON, THE, 10 Peterboro West, Detroit. Automobile articles. Up to 2½c, Acc.

HIGHWAY MAGAZINE, 215 N. Michigan Ave., Chicago. Technical good roads articles 800 to 1000. Frank E. Kennedy. 1 to 2c, Acc.

MOTOR, 119 W. 40th St., N. Y. (M.) Practical articles on automobile business. Ray W. Sherman. ½c up, Pub.

MOTOR AGE, 5 S. Wabash Ave., Chicago. (W.) Retail automotive trade articles, miscellany, photos. Sam Shelton. Indefinite rates, Pub.

MOTOR BOATING, 119 W. 40th St., N. Y. (M.) Motor-boating, racing, navigation, sea short-stories, boys' interests, articles. Terms indefinite.

MOTOR CAMPER AND TOURIST, 1133 Broadway, N. Y. (M.) Camping, vacation, travel articles. John D. Long. 1c, Pub. (Very slow.)

MOTOR LIFE, 523 Plymouth Court, Chicago. (M.) Motoring, vacation, roads, safety, automobile articles 1500 to 2000. William B. Reedy. 1½c, Pub.

RUDDER, 9 Murray St., N. Y. (M.) Technical power and sail boating articles 500 to 3000; yachting photographs. Gerald T. White. 1c, Pub.

Business, Advertising, Salesmanship

ADVERTISING AND SELLING FORTNIGHTLY, 9 E. 38th St., N. Y. (BI-W.) Business articles. F. C. Kendall. Up to 2c, Pub.

AMERICAN MUTUAL MAGAZINE, 142 Berkeley St., Boston. (M.) Brief business inspirational, human-interest articles, business jokes. Carl Stone Crummett. 1 to 5c.

BANKERS MONTHLY, 536 S. Clark St., Chicago. Banking methods and operational articles, short-stories, financial or banking atmosphere. A. C. McPhail. 1c, Pub.

BUSINESS, Burroughs Adding Machine Co., 2nd Boulevard, Detroit. (M.) Business articles. Arthur H. Little. 2c up, Acc.

CREDIT MONTHLY, 1 Park Ave., N. Y. (M.) Commercial and banking credit articles, short-stories relating to wholesale credits. Rodman Gilder. 1½c, Acc.

FORBES MAGAZINE, 120 5th Ave., N. Y. (2-M.) Business, financial articles; jokes, skits. B. C. Forbes. 1c, Pub.

HOW TO SELL, Mount Morris, Ill. (M.) Direct to consumer selling articles, short-stories. S. C. Spalding. ¾c, Acc. Photographs, \$1.60 to \$3.

INDEPENDENT AGENT AND SALESMAN, 22 E. 12th St., Cincinnati, O. (M.) Direct selling, inspirational articles 100 to 2500, poetry 8 to 24 lines. W. E. Backus. ½c, Acc.

MAILBAG, THE, Caxton Bldg., Cleveland, O. Direct mail advertising miscellany. 1c, Pub.

MANAGEMENT, 58 E. Washington St., Chicago. (M.) Business articles for executives. H. P. Gould. 2c, Acc.

MID-WESTERN BANKER, 68 Wisconsin St., Milwaukee. Technical banking articles 500 to 2000. M. I. Stevens. 1c, Pub.

NATION'S BUSINESS, THE, c/o U. S. Chamber of Commerce, Washington, D. C. (M.) Business and industrial articles 2500 to 3000, business short-stories, editorials, verse. Merle Thorpe. Good rates, Acc.

POSTER, THE, 307 S. Green St., Chicago. (M.) Outdoor advertising, business, advertising marketing and merchandising articles 1500 to 2000. Burton Harrington. 1 to 10c, Acc.

PRINTER'S INK, 185 Madison Ave., N. Y. (W.) (Also **PRINTER'S INK MONTHLY**.) Advertising and business articles. John Irving Romer. 2 to 10c, Pub.

SALES MANAGEMENT, 1801 Leland Ave., Chicago. Marketing, selling, advertising articles 700 to 2000. J. C. Aspley. 1c to 2c, Acc. & Pub.

SALESMAN'S JOURNAL, THE, 117 W. 61st St., N. Y. (M.) Business and selling. ¼c up, Pub.

SPECIALTY SALESMAN, South Whitley, Ind. Articles on selling, inspirational character-building matter, short-stories 3000 to 10,000, editorials, serials. Robert E. Hicks. ½c up, Acc.

SYSTEM, THE MAGAZINE OF BUSINESS, Cass, Huron and Erie Sts., Chicago. (M.) Business articles, administration, selling, finance. Preferably 1st person by successful executives. Norman C. Firth. 2 to 8c, Acc.

Building, Architecture, Landscaping, Home Decorating

AMERICAN BUILDER, 1827 Prairie Ave., Chicago. (M.) Building articles, illustrated. P. N. Hanna. \$10 page, Pub.

BETTER HOMES AND GARDENS, Des Moines, Ia. (M.) Building, home-making, interior decorating, cooking, child training, gardening, landscape articles, 250 to 2000. Chesla C. Sherlock. 1c up, Acc. \$1 up for photos.

CANADIAN HOMES AND GARDENS, 143 University Ave., Toronto, Ont., Canada. (M.) Home and garden articles 1500 to 2000, Canadian locale, photos. J. H. Hodgins. 1c, Pub.

COUNTRY HOMES, 312 W. Redwood St., Baltimore. (2-M.) Home decoration, architecture, building, landscape gardening. S. H. Powell, E. Canton. Indefinite, Pub.

GARDEN AND HOME BUILDER, Garden City, N. Y. (M.) Home building and construction, decorations, landscape gardening articles 1200, editorials. Leonard Barron. 1c, Acc.

HOUSE AND GARDEN, 19 W. 44th St., N. Y. (M.) Home decoration, landscape articles. Richardson Wright. 1c, Acc.

HOUSE BEAUTIFUL, 8 Arlington St., Boston. (M.) Building, furnishing and gardening articles. Ethel B. Power. 1c, Acc.

KEITH'S BEAUTIFUL HOMES, 100 N. 7th St., Minneapolis. (M.) Home-building and interior decoration articles up to 1500. M. L. Keith. Indefinite rates, Pub.

OWN YOUR OWN HOME, 1926 Broadway, N. Y. Home ownership articles 2000 to 3000, domestic type short-stories, verse. J. S. Winslow. 2c, Pub.

PACIFIC BUILDER AND ENGINEER, 5143 Arcade Sq., Seattle. Illustrated engineering articles of Pacific Northwest up to 1500. Walter A. Averill. Up to 1c, Acc.

Educational

AMERICAN SCHOOL BOARD JOURNAL, 129 Michigan St., Milwaukee. (M.) Educational, administrative articles 1000 to 3000, short-stories, verse, along school lines. Wm. C. Bruce. ½ to 1c, Acc.

CHILD WELFARE MAGAZINE, 5517 Germantown Ave., Germantown, Pa. (M.) Child wel-

fare, parent-teachers, educational articles. ½c, Acc.

FORECAST, 6 E. 39th St., N. Y. (M.) Social betterment, health, child raising, household, family recreation, community articles, 1500 to 3500. Alberta M. Goudiss. Up to 1c, Acc.

INDUSTRIAL ARTS MAGAZINE, Montgomery Block, Milwaukee, Wis. (M.) Articles on teaching, organization, vocational subjects, 1000 to 3000. Wm. C. Bruce. ½ to 1c, Acc.

NORMAL INSTRUCTOR—PRIMARY PLANS, 514 Cutler Bldg., Rochester, N. Y. (M.) Educational articles for primary, intermediate and grammar grade teachers, juvenile verse, school plays, short-stories. Fair rates, Pub.

POPULAR EDUCATOR, 50 Broomfield St., Boston. (M.) Educational articles. \$2.50 column, Pub.

Health, Hygiene

JOURNAL OF THE OUTDOOR LIFE, 370 7th Ave., N. Y. (M.) Anti-tuberculosis articles. Indefinite.

NATION'S HEALTH, THE, 22 E. Ontario St., Chicago. (M.) Material on assignment only. F. L. Rector, M. D. Low rates, Pub.

PHYSICAL CULTURE, 1926 Broadway, N. Y. (M.) Articles on health hygiene, diet, exercise. Short-stories, serials. Walter E. Colby. 2c, Acc.

STRENGTH, 2741 N. Palethorp St., Philadelphia. (M.) Health hygiene, exercise, diet articles. Up to 1c, Pub.

TRAINED NURSE & HOSPITAL REVIEW, 468 Fourth Ave., N. Y. Health and technical articles 1500 to 3000. Meta Pennock. 1/3 to 1c, Pub.

Motion Picture

FILM FUN, 627 W. 43d St., N. Y. (M.) No market. Curtis Mitchell. Occasional prize contests. tests.

MOTION PICTURE CLASSIC, 175 Duffield St., Brooklyn. (M.) Limited market, photoplay miscellany. Frederick J. Smith. Indefinite rates, Acc.

MOTION PICTURE MAGAZINE, 175 Duffield St., Brooklyn. (M.) Photoplay articles. Limited market. Agnes Smith. Indefinite rates, Acc.

PHOTOPLAY MAGAZINE, 221 W. 57th St., N. Y. (M.) Articles, short-stories, serials, photoplay background. James R. Quirk. Good rates, Acc.

PICTURE PLAY MAGAZINE, 79 7th Ave., N. Y. (M.) Photoplay miscellany. Closed market.

SCREENLAND, 236 W. 55th St., N. Y. (M.) Photoplay news articles, dramatic short-stories. Eliot Keen. Fair rates, Acc.

Musical

ETUDE, THE, 1714 Chestnut St., Philadelphia. (M.) Articles on musical education. James F. Cooke. 1c up, Pub.

MUSICAL AMERICA, 501 5th Ave., N. Y. (W.) Musical miscellany. Articles 1500 to 2000, jokes, skits, anecdotes. Milton Weil. \$3.50 column, Pub.

MUSICAL QUARTERLY, THE, 3 E. 43rd St., N. Y. (Q.) Musical aesthetics, history articles. O. G. Sonneck. \$4.25 page, Pub.

MUSICIAN, 901 Steinway Bldg., N. Y. (M.) Musical miscellany. ½c, Pub.

SINGING, Rm. 902, 111 W. 57th St., N. Y. (M.) Vocal, opera, church, concert, choral music articles. Alfred Human, Inc.

Religious

AMERICAN HEBREW, 19 W. 44th St., N. Y. (M.) Jewish articles, fiction. ½c up, Pub.

BAPTIST, THE, 2320 Michigan Ave., Chicago. (W.) Religious articles, church work. John A. Earl. Indefinite.

BENZIGER'S MAGAZINE, 36 Barclay St., N. Y. (Q.) Catholic novels only. Indefinite.

- CATHOLIC WORLD**, 120 W. 60th St., N. Y. (M.) Political, scientific, historical, literary articles, fiction with Catholic viewpoint up to 5000. James M. Gillis. \$4 per page, Pub.
- CHRISTIAN ENDEAVOR WORLD**, 41 Mt. Vernon St., Boston. (W.) Informative and religious articles, short-stories, serials, 3500-50,000; verse. Amos R. Wells. ½c, verse \$1 per stanza, Acc.
- CHRISTIAN HERALD**, 91-103 Bible House, New York. (W.) Religious, sociological articles; occasional short-stories, verse. Omar Hite. 1 to 5c, Pub.; verse, 20 to 25c line.
- CHRISTIAN STANDARD**, 9th and Cutter Sts., Cincinnati, O. (W.) Religious articles, fiction, verse, news. Closed market.
- CHURCHMAN**, 2 W. 47th St., N. Y. Religious. Indefinite.
- COLUMBIA**, 45 Wall St., New Haven, Conn. (M.) Catholic family interests. Sociological, informative, religious articles; short-stories, verse. Fair rates, Pub.
- CONGREGATIONALIST**, 14 Beacon St., Boston. Religious articles, short-stories, verse. W. E. Gilroy, D.D. Fair rates Pub.
- MAGNIFICAT**, 435 Union St., Manchester, N. H. Catholic articles, short-stories, serials, verse. Indefinite, Acc.
- MENORAH JOURNAL**, 63 Fifth Ave., N. Y. Jewish short-stories, one-act plays, essays. Henry Hurwitz. 2c up, Acc.
- PRESBYTERIAN**, THE, 1217 Market St., Philadelphia. Religious miscellany. Indefinite.
- PRESBYTERIAN ADVANCE**, Presbyterian Bldg., Nashville, Tenn. (W.) Informative and religious articles, short-stories. James E. Clarke. (Overstocked.)
- RAYS FROM THE ROSE CROSS**, Oceanside, Cal. (M.) Religion, occultism, Rosicrucian doctrines, astrology, healing. Mrs. Max Heindel. No payment.
- REALITY**, 17 W. 42nd St., N. Y. Bahai doctrines, philosophical and religious articles. Dr. Harrison G. Dyar. No payment.
- SODALITY MAGAZINE**, THE, 626 N. Vandeventer Ave., St. Louis, Mo. (M.) Catholic short-stories, serials, news items, articles. Rev. Daniel A. Lord. Indefinite rates, Pub.
- STANDARD BIBLE SCHOOL WORKER**, Standard Pub. Co., Box 5, Sta. N, Cincinnati. (Qu.) Articles up to 5000 on church school work. ½c, Acc.
- STANDARD BIBLE TEACHER**, Box 5, Sta. N, Cincinnati, Ohio. (Q.) Biblical study, class work, archeology, etc.; feature articles 1500 to 2000. Edwin R. Errett. ½c, Acc.
- SUNDAY SCHOOL TIMES**, 1031 Walnut St., Philadelphia. (W.) Religious articles, verse. Charles G. Trumbull. ½c up, Acc.
- SUNDAY SCHOOL WORLD**, 1816 Chestnut St., Philadelphia. Religious articles. ½c, Acc.
- UNION SIGNAL**, THE, Evanston, Ill. (M.) Short-stories, short serials, on prohibition, law enforcement. Fair rates, Pub.
- YOUTH** (Unity Publication), 917 Tracy Ave., Kansas City, Mo. (M.) Christian short-stories 3000 to 8000, serials 15,000 to 18,000, verse, fillers, photos. Gardner Hunting. 1c up, Acc.
- Scientific, Technical, Radio, Mechanics**
- BROADCAST LISTENER**, 431 S. Dearborn St., Chicago. Short-stories 2000 to 3000; serials. Contract rates, Pub.
- ILLUSTRATED MECHANICS**, 1411 Wyandotte St., Kansas City, Mo. (M.) Illustrated articles on mechanics, appliances, radio, 500 to 2000; photos. E. A. Weishaar. 1c; \$1.50 to \$3 for photos; Acc. if requested.
- NATURE MAGAZINE**, 1214 16th St., Washington, D. C. (M.) Popular and accurate articles on nature subjects, illustrated, 1500 to 2000. Percival S. Ridsdale. \$5 to \$50, Acc.
- POPULAR MECHANICS**, 200 E. Ontario St., Chicago. (M.) Illustrated articles, scientific, mechanical, industrial, discoveries, novelties up to 3000. H. H. Windsor, Jr. 1c to 10c, Acc. \$3 for photos.
- POPULAR RADIO**, 627 W. 43rd St., N. Y. (M.) Authoritative, helpful articles on new inventions and applications of radio, 50 to 6000. Kendall Banning. 1c for department items, 2c up for features, \$2 to \$3 for photos, Acc.
- POPULAR SCIENCE MONTHLY**, 250 4th Ave., N. Y. (M.) Short-stories up to 6500, serials up to 60,000, brief illustrated articles, scientific non-technical, mechanical, labor-saving devices, discoveries, under 3000. Sumner N. Blossom. 1c up to 10c, Acc. \$3 up for photos.
- RADIO AGE**, 500 N. Dearborn St., Chicago. Technical and semi-technical articles up to 2000. Frederick A. Smith. ½c to 1c, Pub.
- RADIO BROADCAST**, Doubleday Page & Co., Garden City, L. I. (M.) Articles on construction of radio apparatus up to 3000. Willis K. Wing. 1c to 2c, Pub. \$3 for photos.
- RADIO DIGEST, ILLUSTRATED**, 510 N. Dearborn St., Chicago. (2-M.) Articles with photos on broadcasting stations and artists 500 to 1000; short-stories, novelettes, serials, of non-radio adventure, romance. E. E. Plummer, 1c to 5c; news items, 1½c agate line; no payment for verse; photographs \$2, Pub.
- RADIO NEWS**, 53 Park Place, N. Y. (M.) Radio articles. Hugo Gernsback, 1 to 3c, Pub.
- SCIENCE AND INVENTION**, 53 Park Pl., N. Y. (M.) Scientific short-stories 2000 to 5000, serials 30,000 to 50,000. Illustrated articles, invention, popular science; numerous contests. H. Gernsback. 1c to 2c, Pub.
- SCIENTIFIC AMERICAN**, 24-26 W. 40th St., N. Y. (M.) Scientific, popular, technical articles, discoveries, inventions. A. A. Hopkins. 1c, Acc.
- Sporting, Outdoor, Hunting, Trapping, Fishing**
- AMERICAN FORESTS AND FOREST LIFE**, Lenox Bldg., Washington, D. C. (M.) Illustrated articles 1500 to 2000. Ovid M. Butler. \$5 per printed page, Pub.
- AMERICAN GOLFER**, THE, 353 4th Ave., N. Y. Sport and golf interests. Grantland Rice, Inc.
- BASEBALL MAGAZINE**, THE, 70 Fifth Ave., N. Y. Baseball articles, verse; no fiction. F. C. Lane. ½c to 1½c, Pub.
- FIELD AND STREAM**, 45 W. 45th St., N. Y. (M.) Illustrated camping, fishing, hunting, sportsmen's articles, up to 3500. Ray P. Holland. 1c, Acc.
- FOREST AND STREAM**, 221 W. 57th St., N. Y. (M.) Camping, fishing, hunting, sportsmen's articles.
- FUR-FISH-GAME**, 174 E. Long St., Columbus, O. (M.) Fishing, hunting, fur-raising articles, 1000 to 5000, illustrated. A. R. Harding. ½c up, Pub.
- GOLF ILLUSTRATED**, 425 5th Ave., N. Y. (M.) Articles on golf and golfers. William Henry Beers. Low rates, Pub.
- HUNTER-TRADER-TRAPPER**, 386 S. 4th St., Columbus, O. (M.) Fur farming, hunting-dog raising articles. O. Kuechler. (Overstocked.)
- NATIONAL SPORTSMAN**, 75 Federal St., Boston. (M.) Hunting, fishing, camping. Low rates, Pub.
- OUTDOOR LIFE**, 1824 Curtis St., Denver, Colo. (M.) Hunting, fishing, camping articles, verse. No fiction. J. A. McGuire. Rarely makes payment.
- OUTDOOR RECREATION**, Mount Morris, Ill. (M.) Hunting, fishing, automobile camping. Dan B. Starkey. Generally 1c, Pub. (Slow, overstocked.)
- SPORTS AFIELD**, 1402 Pontiac Bldg., Chicago. (M.) Hunting, fishing, camping. Claude King. Pays only occasionally.
- SPUR**, THE, 425 5th Ave. Sport, society articles, jokes, epigrams, brief humorous verse. H. S. Adams. Fair rates, Acc.
- Theatrical**
- BILLBOARD**, 25 Opera Pl., Cincinnati, O. (W.) Theatrical news, articles. 1c up, Pub.
- STAGE AND SCREEN**, 248 W. 49th St., N. Y. (M.) Human-interest, personality articles, theatrical

c. \$3 for
Y. (M.)
ventions
Kendall
c up for

th Ave.,
o, serials
scientific
devices,
ssom. 1c

o. Tech-
00. Fred-
& Co.,
struction
K. Wing.

N. Dear-
h photos
500 to
of non-
ner, 1c to
ment for

.) Radio
l. N. Y.
000, ser-
s, inven-
ests. H.

es, N. Y.
cles, dis-
Acc.

Fishing
C LIFE
Illustrated
\$5 per

., N. Y.
ce. Inc.
Ave., N.
F. C.

Y. (M.)
artsmen's
c, Acc.

., N. Y.
en's arti-
mbus, O.
les, 1000
up, Pub.

Y. (M.)
n Henry
4th St.,
ting-dog
cked.)
Boston.
w rates,

er, Colo.
s, verse-
es pay-

III. (M.)
Dan B.
stocked.)
Chicago.
e King.

articles.
H. S.

(W.)

Y. (M.)
eatrical

love short-stories 1500 to 6000. Frank Armer. 1½c, Pub. (Suspended for summer.)
THEATRE ARTS MONTHLY, 119 W. 57th St., N. Y. (M.) Theatre articles 1000 to 2500; one-act plays. Edith J. R. Isaacs. 2c, Pub.
THEATRE MAGAZINE, 2 W. 45th N. Y. (M.) Theatrical and motion-picture articles. A. Hornblow. Fair rates, Pub.
VARIETY, 154 W. 46th St., N. Y. (W.) Theatrical articles, news. Indefinite.

Trade Journals, Miscellaneous

AMERICAN CONTRACTOR, 131 N. Franklin St., Chicago. (W.) Building articles for contractors 500 to 3000. Edwin J. Brunner. 1c, Pub and Acc.
AMERICAN FLORIST, THE, 60 W. Washington St., Chicago. (W.) Florist articles up to 500; photographs. Olin Joslin. ½c to 3c, Pub.
AMERICAN HATTER, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. ½c to 1c, Acc. \$2 for photos.
AMERICAN LUMBERMAN, 431 S. Dearborn St., Chicago. (W.) Trade miscellany. 1c up, Pub.
AMERICAN SILK JOURNAL, 373 4th Ave., N. Y. (M.) Articles on silk, rayon, textile machinery 1500 to 3000; scientific news. H. W. Smith. \$6 per M.
AMERICAN STATIONER AND OFFICE OUTFITTER, 10 W. 39th St., N. Y. (W.) Trade miscellany. Low rates, Pub.
BAKER'S WEEKLY, 45 W. 45th St., N. Y. (W.) Baking industry articles. 30c inch, Pub.
DAIRY WORLD, 608 S. Dearborn St., Chicago. (M.) Dairy plant, merchandising articles 1500. E. C. Ackerman. 1c, Pub.
DOG WORLD, 1922 Lake St., Chicago. Fact articles on dogs, 2c, Acc. (Overstocked.)
DOMESTIC ENGINEERING, 1900 Prairie Ave., Chicago. Plumbing trade miscellany. 1c, Pub.
DRUGGIST, THE, 161 S. Front St., Memphis, Tenn. Helpful drug trade miscellany. ½c, Acc., \$2.50 for photos.
DRUGGIST CIRCULAR, THE, 12 Gold St., N. Y. Druggist success articles. Clyde L. Eddy. Indefinite rates, Pub.
EDITOR & PUBLISHER, Times Bldg., N. Y. (W.) Newspaper trade journal. Articles and news items. Marlen E. Pew. \$2 col. up, Pub.
FOURTH ESTATE, THE, 25 W. 43d St., N. Y. (W.) Newspaper articles, news. Greenville Talbott. Indefinite rates, Pub.
GOOD HARDWARE, 912 Broadway, N. Y. (M.) Hardware retailers' trade articles, serious and humorous. G. K. Hanchett. 1 to 2c, Acc.
HARDWARE & HOUSE FURNISHING GOODS, 1606 Hurt Bldg., Atlanta, Ga. (M.) Trade miscellany.
HARDWARE & IMPLEMENT JOURNAL, 1808 Main St., Dallas, Tex. Trade miscellany. ½c, Pub.
HOUSE FURNISHING REVIEW, 71 Murray St., N. Y. (M.) Articles on selling and displaying house-furnishing merchandise 500 to 2000. Warren Edwards. Up to 1c, Pub.
ICE AND REFRIGERATION, 5707 W. Lake St., Chicago. (M.) Ice-making, cold storage articles and news. J. F. Nickerson. Ind. rates, Pub.
INDUSTRIAL RETAIL STORES, 383 Madison Ave., N. Y. (M.) Articles on company or employee-owned stores 750 to 1500. Louis Spilman. ½ to 1c, Pub. and Acc. News, 40c inch. Photos, \$1 to \$3.
INLAND PRINTER, 632 Sherman St., Chicago. Printing trade articles. Fair rates, Pub.
INLAND MERCHANT, 1170 Broadway, N. Y. (M.) Merchandising, inspirational articles 1500 to 2500. Alex. Moss. ½c up, Pub.
JEWELERS' CIRCULAR, THE, John St., N. Y. Trade miscellany. ½c up, Pub.
KEYSTONE, THE, P. O. Box 1424, Philadelphia. (M.) Jewelry trade miscellany. Feature articles on credit, gift and art departments. W. Calver Moore. 30c an inch to 2c, Pub.
LUMBER, Columbia Bldg., St. Louis. Trade miscellany. ½c, Pub.

LUMBER MANUFACTURER & DEALER, 4908 Delmar Blvd., St. Louis. (2-M.) Business articles 500 to 1500. Ralph T. McQuinn. Features 30c inch; news 20c inch, Pub.

MANUFACTURING JEWELER, THE, 42 Weybosset St., Providence, R. I. (W.) Up to ½c, Pub.

MILLINERY TRADE REVIEW, 1225 Broadway, N. Y. (M.) Trade miscellany. E. F. Hubbard. ½c to 1c, Acc. \$2 for photos.

NATIONAL BOTTLETS' GAZETTE, 233 Broadway, N. Y. (M.) Bottled soft drink field articles 1500 up, editorials, short miscellany. W. B. Keller. ½c, Pub.

NATIONAL GROCER, 208 S. LaSalle St., Chicago. Illustrated small city grocer articles 500 to 750. W. N. Emerson. \$3.50 per M, Pub.

NATIONAL JEWELER, 536 S. Clark St., Chicago. (M.) Trade miscellany. F. R. Bentley, ½c to 1c, Acc.

NATIONAL LAUNDRY JOURNAL, 461 8th Ave., N. Y. Trade miscellany. ½c, Pub.

NATIONAL MEN'S WEAR SALESMAN, Michigan-Ohio Bldg., Chicago. (M.) Retail salesmanship, personal efficiency articles, short-stories up to 1500. F. P. Feerick, asso. ed. ½c to 2c, Acc.

NATIONAL PRINTER-JOURNALIST, Montgomery Bldg., Milwaukee. (M.) Newspaper business and production articles. J. L. Meyer. ½c up, Pub.

NATIONAL RETAIL LUMBER DEALER, Railway Exchange Bldg., Chicago. Trade miscellany. ½c, Pub.

NATIONAL MOTOR BUS & TAXICAB JOURNAL, 461 8th Ave., N. Y. Operation and maintenance articles 1000, photographs. George M. Sangster, Jr. ½c, Pub.

NORTHWESTERN MILLER, Minneapolis, Minn. (M.) Illustrated milling articles 2000 to 4000, personality or historical sketches 200 to 1000, short-stories 3000, verse, photographs. Carroll K. Michener. 1c up, Acc.

NOTION AND NOVELTY REVIEW, 1170 Broadway, N. Y. (M.) Retailers' trade articles. A. P. Haire. 1c, Pub.

OPTOMETRIC WEEKLY, 17 N. Wabash Ave., Chicago. Trade miscellany. ½c, Pub.

PLUMBERS' TRADE JOURNAL, 239 W. 30th St., N. Y. (M.) Trade Miscellany. Harold A. Heatherton. Good rates, Pub.

PLUMBING AND HEATING SUPPLY SALESMAN, 239 W. 30th St., N. Y. (M.) Plumbing jobbers' salesman problems. 1c, Acc.

PRINTING, 41 Park Row, N. Y. (W.) Human-interest articles, employer's viewpoint, 500 to 2000. Walter McCain. 27c inch up, Pub.

PROGRESSIVE GROCER, 912 Broadway, N. Y. (M.) Grocery trade retailing articles, serious and humorous. G. K. Hanchett. 1 to 2c, Acc.

PUBLISHERS' WEEKLY, 62 W. 45th St., N. Y. Booksellers' miscellany. R. R. Bowker. F. J. Melcher. 1c, Acc.

RETAIL FURNITURE SELLING, 7 S. Dearborn St., Chicago. (M.) Retail profit-making articles up to 1500. K. A. Ford. 1c to 1½c, \$2.50 for photos, Pub.

RETAIL LEDGER, 1346 Chestnut St., Philadelphia. (2-M.) Department store management, retail business articles, illustrations. Wm. Nelson Taft. 1c, Acc. \$3 for photos.

RURAL TRADE, 8th and Jackson Sts., Topeka, Kan. (M.) Merchandising articles, retail trade news stressing national advertising, 500 to 700. I. Nunemaker. 1c, Pub.

SAVINGS BANK JOURNAL, 11 E. 36th St., N. Y. (M.) Operation, advertising and promotion articles 1500 to 2000. J. C. Young. 1c, Pub.

SHOE REPAIR SERVICE, 721 Buder Bldg., St. Louis, Mo. (M.) Trade articles 1000 to 1500; miscellany, 100-500; short verse on shoes. A. V. Fingulin. ½ to 1½c, Pub.

SOUTHERN CARBONATOR & BOTTLER, 504 Bona Allen Bldg., Atlanta, Ga. Trade miscellany. ½c, Pub.

SOUTHWEST MERCHANT ECONOMIST AND DRYGOODSMAN, 1627 Locust St., St. Louis. Merchandising, salesmanship articles 50 to 600

- or longer; illustrations. Mills Wellsford. 1 to 1½c, \$1 to \$3 for photos, Acc.
- SPORTING GOODS DEALER**, 10th and Olive Sts., St. Louis, Mo. (M.) Trade miscellany, illustrated reviews on merchandising, store arrangement, news reports on store activities. Ames A. Castle. ½c up, Pub.
- SPORTING GOODS JOURNAL**, 9 S. Clinton St., Chicago. (M.) Trade miscellany. H. C. Tilton. ¼c, Pub.
- SQUARE AND COMPASS**, 115 Genesee St., Utica, N. Y. (W.) Masonic articles, essays, short-stories up to 1000; news features. Isadore Reichler. 1c, Acc.

- STARCHROOM LAUNDRY JOURNAL**, 415 Commercial Square, Cincinnati, O. (M.) Trade miscellany. A. Stritmatter. Fair rates, Pub.
- STORE OPERATION**, 205 Caxton Bldg., Cleveland, O. (M.) Operating method articles, 500 to 2500. H. E. Martin. 1c, Pub.
- TILE TALK**, 507 W. 33rd St., N. Y. (M.) Tile dealers, manufacturers, contractors and setter articles 800 to 1000. 1c, Acc.
- TOILET GOODS**, 18 W. 34th St., N. Y. Trade miscellany. 2c, Pub.
- VARIETY GOODS MAGAZINE**, 812 Huron Road, Cleveland, O. Merchandising miscellany. Harry E. Martin. ½ to 1c, Pub. \$1 to \$2 for photos.

List D

Juvenile Publications.

- AMERICAN BOY, THE**, 550 Lafayette Bldg., Detroit, Mich. (M.) Older boys. Short-stories 3000 to 5000, serials up to 45,000, articles, one-act plays, brief accounts of boy activities, short miscellany. Griffith Ogden Ellis. 1½c up, Acc.
- AMERICAN GIRL**, 670 Lexington Ave., N. Y. (M.) Ages 10 to 16. Girl Scouts publication. Mystery, adventure, boarding school short-stories, up to 4000. Helen Ferris. 1c up, Acc. Buys only 1st Am. Serial rights.
- BEACON, THE**, 25 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories 1800 to 2000; serials, verse, miscellany. Miss Marie W. Johnson. -1/3c, Acc.
- BOY LIFE**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Medium ages. Short-stories 2000, serials, articles, miscellany. 1/3c up, Acc.
- BOYS' COMRADE**, Christian Bd. of Publication, 2712 Pine St., St. Louis. (W.) Ages 14 to 18. Short-stories 2000, serials, illustrated articles 100 to 1500, verse, miscellany. O. T. Anderson. ½c, Acc.
- BOYS' FRIEND**, United Brethren Pub. House, Dayton, O. (W.) Boys' short-stories 1250 to 2000. Serials. J. W. Owen. \$1.50 to \$4 a story, Acc.
- BOYS' LIFE**, 200 5th Ave., N. Y. (M.) Boy Scouts publication, ages 14 to 18. Out-of-door adventure, sport, boy achievement short-stories up to 5000, serials up to 30,000, novelettes up to 15,000, short-verse; articles up to 2000. James E. West. 1c up, Acc.
- BOY'S WEEKLY, THE**, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. Ages 9 to 15. Short-stories 2000; serials, articles, miscellany. Fair rates, Acc.
- BOYS' WORLD**, D. C. Cook Pub. Co., Elgin, Ill. (W.) Boys 13 to 17. Short-stories 2000 to 2400, serials 4000 to 16,000; short articles 100 to 500, illustrated feature articles, miscellany. D. C. Cook, Jr. \$4 per M up, Acc.
- CHILD'S GARDEN**, A, 111 Colusa St., Orland, Calif. (M.) Younger children. Usually no pay; occasionally ¼c, Acc. Mrs. Francis M. Wigmore. (Overstocked.)
- CHILD'S GEM**, Southern Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Very young children. Brief short-stories, articles 300 to 600, verse, ¼ to 2c, Acc.
- CHILD LIFE**, Rand, McNally & Co., 536 S. Clark St., Chicago. (M.) Ages 2 to 10. Humorous short-stories and boys' material up to 1600. Rose Waldo. ½c to 1c, Acc.
- CLASSMATE, THE**, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Young people and adults. Short-stories 2500-3500, articles 1000 to 2500, miscellany, verse. Alfred D. Moore. ½c up, Acc. (Overstocked until Jan. 1, 1927.)
- COUNTRYSIDE**, Elgin, Ill. (W.) Family reading. Farm life short stories 2000 to 2400, serials up to 18,000, articles, miscellany. D. C. Cook Pub. Co. ½c up, Acc.
- DEW DROPS**, D. C. Cook Pub. Co., Elgin, Ill. (W.) Children, ages 4 to 8. Brief short-stories, serials, articles 600 to 900, miscellany. ½c up, Acc.
- EPWORTH HERALD**, 740 Rush St., Chicago. (W.) Young People, 16 to 25. Religious articles 1000 to 1500, short, nature and religious verse, miscellany. W. E. J. Gratz. 1/3 to 1c, Acc.
- EVERY GIRL'S MAGAZINE**, 31 E. 17th St., N. Y. (M.) Camp Fire Girls' publication, 12 to 18. Short-stories, serials, articles, miscellany. Mary E. Squire. 1-3 to ½c, Pub.
- FORWARD**, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Young people, high school age up. Short-stories, serials, articles, miscellany. ½c, Acc.
- FRONT RANK, THE**, Christian Bd. of Pub., 2710 Pine St., St. Louis, Mo. (W.) Young people, teen ages. Moral short-stories 2000 to 2500, serials 20,000 to 24,000, 10 to 12 chapters, young men and women characters, articles, verse, 8 to 30 lines, scenic photos. O. T. Anderson, ¼c, Acc.
- GIRLHOOD DAYS**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati, O. (W.) Ages 12 to 18. Short-stories, 2400 to 3000, out-of-door type, serials, articles, miscellany. 1-3c up, Acc.
- GIRLS' CIRCLE**, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Ages 13 to 17. Short-stories 2500, serials 8 to 10 chapters, articles 100 to 2000, poems up to 20 lines. Erma R. Bishop. ½c up, Acc.
- GIRLS' COMPANION**, D. C. Cook Pub. Co., Elgin, Ill. (W.) Ages 13 to 17. Short-stories up to 2400, serials, illustrated articles 1000, miscellany. ½c, Acc.
- GIRLS' FRIEND**, United Brethren Pub. House, Dayton, O. (W.) Girls' short-stories 1250 to 2000, serials. J. W. Owen. \$1.50 to \$4 a story, Acc.
- GIRLS' WEEKLY, THE**, So. Baptist Conv., 161 8th Ave., N., Nashville, Tenn. (W.) Ages 9 to 15. Short-stories, serials, miscellany. Fair rates, Acc.
- GIRLS' WORLD**, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Ages 13 to 16. Short-stories up to 2500, serials, miscellany. ¼c, Acc.
- HAVERSACK, THE**, Methodist Pub. House, 810 Broadway, Nashville, Tenn. (W.) Boys, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, miscellany. ½c, Acc.
- JOHN MARTIN'S BOOK**, 33 W. 49th St., N. Y. (M.) Children 4 to 12. Short-stories up to 1500; serials, 6 chapters, 2000 words each. Tricks, games, parties, puzzles for boy- and girls, verse. John Martin. 1c, Acc. Serials, Pub.
- JUNIOR CHRISTIAN ENDEAVOR WORLD**, 41 Mt. Vernon St., Boston. (W.) Short-stories 1500, serials, miscellany. Amos R. Wells. ½c, Acc.
- JUNIOR HOME MAGAZINE**, 1018 S. Wabash Ave., Chicago. (M.) Juvenile short-stories, "how-to-make" articles, miscellany. Bertha M. Hamilton. Low rates, Pub.
- JUNIOR LIFE**, Standard Pub. Co., 9th and Cutter Sts., Cincinnati. (W.) Children 8 to 12. Short-stories, serials, illustrated; verse. ½c, Acc.
- JUNIOR WORLD**, Christian Bd. of Pub., 2710 Pine St., St. Louis. (W.) Children 9 to 12. Short-stories 500 to 3000, serials 8 to 12 chapters, poems up to 16 lines, informative articles 200 to 600, jokes, skits, anecdotes. Hazel A. Lewis. \$4 to \$5 per M, Acc.

JUNIOR WORLD, Am. Baptist Pub. Society, 1701 Chestnut St., Philadelphia. (W.) Children 9 to 12. Short-stories up to 2500, serials, miscellany. \$4 per M, Acc.

KIND WORDS, So. Baptist Convention, 161 8th Ave., N., Nashville, Tenn. (W.) Young people, teen ages. Short-stories 1000 to 2000, serials, miscellany. ¼c, Acc.

KINDERGARTEN PRIMARY MAGAZINE, 276-280 River St., Manistee, Mich. (M.) Ages 4 to 6. Short-stories, verse. Low rates, Acc. (Overstocked.)

LOOKOUT, THE, Standard Pub. Co., 8th and Cutter Sts., Cincinnati. (W.) Adults and young people. Short-stories, general welfare serials, miscellany scenic photos. Guy P. Leavitt. ½c Acc.

LUTHERAN BOYS AND GIRLS, Lutheran Pub. House, 1228 Spruce St., Philadelphia. Ages 12 to 14. Low rates, Acc.

LUTHERAN YOUNG FOLKS, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Older boys and girls. Descriptive and inspirational articles, short-stories, 2000 to 3500; serials, 4 to 12 chapters; miscellany. W. L. Hunton. Fair rates, Acc.

MAYFLOWER, THE, Pilgrim Press, 14 Beacon St., Boston. (W.) Under 9. Short-stories 300 to 700, verse. Fair rates, Acc.

OLIVE LEAF, Augustana Book Concern, Rock Island, Ill. (W.) Brief children's stories, especially animal stories. C. W. Foss. 1/3c, Pub.

ONWARD, Box 1176, Richmond, Va. (W.) Young people, 14 through the 20's. Short-stories, serials dealing with character development and ideals. Laura E. Armitage. Fair rates, Acc.

OPEN ROAD FOR BOYS, THE, 248 Boylston St., Boston. (M.) All boys' interests. Making money, outdoor life, sport, adventure, school-life, humor, short-stories 2000 to 5000, serials up to 40,000, articles 1000 to 2500, humorous verse 4 to 20 lines. Clayton H. Ernst. Up to 1c, Acc. and Pub.

OUR LITTLE FOLKS, United Brethren Publishing House, Dayton, O. (W.) 4 to 9 years. Short-stories 300 to 600. J. W. Owen. Up to ½c, Acc.

OUR LITTLE ONES, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Very little children. Short-stories 300 to 600 verse. J. W. Owen. Up to ½c, Acc.

OUR YOUNG PEOPLE, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Family reading. Short-stories 2500 to 3500, serials 8 to 12 chapters, miscellany. ½c, Acc.

PICTURE STORY PAPER, 150 5th Ave., N. Y. Children 4 to 8. Short-stories 300 to 800, verse. ¼ to 1c, Acc.

PICTURE WORLD, Am. Sunday School Union, 1816 Chestnut St., Philadelphia. (W.) Children under 12. Short-stories 400 to 800, verse. \$3 to \$4 per M. up, verse 50c stanza, Acc.

PIONEER, THE, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Boys 9 to 14. Short-stories 2200 to 2500, serials up to 8 chapters, miscellany, illustrated articles 800. 2/5c to ½c, Acc. Buys serial rights.

PORTAL, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Girls, 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Wilma K. McFarlan. Fair rates, Acc.

QUEEN'S GARDENS, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Girls 9 to 14. Short-stories, 2000 to 2500; serials, articles 500 to 700, photos, miscellany. 2/5c to ½c, Acc. Buys serial rights.

ROPECO MAGAZINE, Rogers, Peet & Co., 842 Broadway, N. Y. (M.) Boys, 10 to 20. Short-stories, fairy tales, articles, miscellany. 1c, Acc.

ST. NICHOLAS, Century Co., 353 4th Ave., N. Y. (M.) Children all ages. Short-stories 1500 to 3500, serials, informative articles, verse. Usually overstocked. Wm. Fayal Clarke. 1c up, Acc. and Pub.

STORYLAND, Christian Bd. of Pub., 2712 Pine St., St. Louis. (W.) Children under 9. Short-stories 300 to 1000, "Things-to-do" articles 300, poems 4 to 12 lines; simple puzzles. Hazel A. Lewis. \$4 to \$5 per M, Acc.

SUNBEAM, Presbyterian Bd. of Christian Education, Witherspoon Bldg., Philadelphia. (W.) Little folks. Short-stories up to 500, verse ¼ to ½c, Pub. Buys all serial rights.

SUNBEAMS, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400 with illustrations. Fair rates, Acc.

SUNSHINE, Lutheran Pub. House, 1228 Spruce St., Philadelphia. (W.) Children under 10. Short-stories up to 400. Fair rates, Acc.

TARGET, Methodist Book Concern, 420 Plum St., Cincinnati. (W.) Boys 9 to 15. Short-stories 1500 to 3000, serials 20,000 to 25,000, articles, miscellany. Alfred D. Moore. ½c up, Acc.

TORCHBEARER, THE, M. E. Church So., 810 Broadway, Nashville, Tenn. (W.) Girls, 10 to 17. Short-stories 2000 to 3000, serials 8 to 10 chapters, articles 2000; verse, miscellany. ½c, Acc.

WATCHWORD, THE, Otterbein Press, Dayton, O. (W.) Short-stories, moral tone, miscellany. Low rates, Acc.

WELLSPRING, Pilgrim Press, 14 Beacon St., Boston. (W.) Boys and girls, medium ages. Short-stories, serials, miscellany. ½c, Acc.

WHAT TO DO, D. C. Cook Pub. Co., Elgin, Ill. (W.) Boys and girls 9 to 12. Short-stories, 2500; serials, 6 chapters; miscellany, 100 to 500; articles, 1500. \$5 per M. up, Acc.

YOUNG CHURCHMAN, THE, 1801 Fond du Lac Ave., Milwaukee, Wis. (W.) Boys and girls 10 to 15. Moral short-stories 2000, illustrated articles 1000 to 1500, miscellany. Pearl H. Campbell. Moderate rates, Acc. (Limited market.)

YOUNG CRUSADER, THE, 1730 Chicago Ave., Evanston, Ill. (M.) Character building; children's paper of the W. C. T. U. Windsor Grow. Moderate rates, Pub.

YOUNG ISRAEL, Rm. 10, 1520 Broadway, N. Y. (M.) Children under 16. Short-stories, articles, verse, Jewish and Biblical. Elsa Wehl. Indefinite rates.

YOUNG PEOPLE, Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Medium ages. Short-stories 2000 to 3000, serials, articles, miscellany. Up to ½c, Acc.

YOUNG PEOPLE'S PAPER, 1816 Chestnut St., Philadelphia. (W.) Feature and inspirational articles under 1500, short-stories to 3000, serials 13,000. Boys and girls, teen ages. \$4 to \$5 per M., Acc.

YOUNG PEOPLE'S WEEKLY, D. C. Cook Pub. Co., Elgin, Ill. Boys and girls, 17 to 25. Short-stories, 3000; serials up to 8 chapters; illustrated articles, miscellany. \$5 per M. up, Acc.

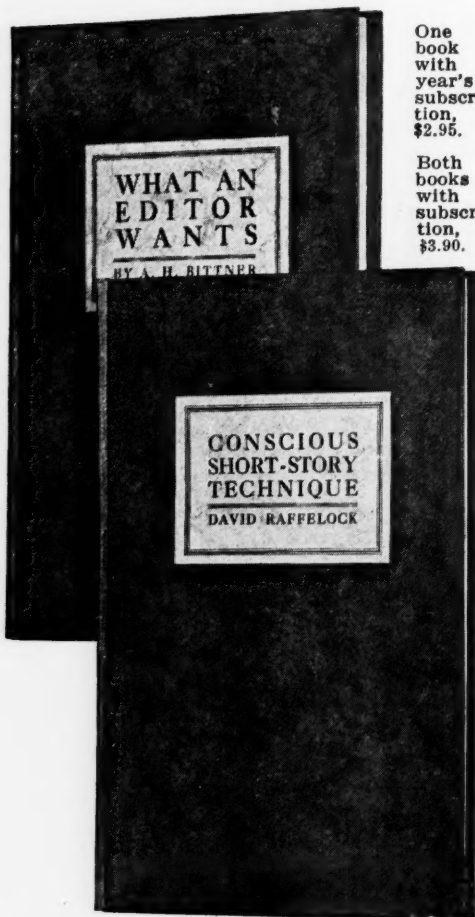
YOUTH'S COMPANION, THE, 8 Arlington St., Boston. (W.) Family reading, boys and girls, all ages. Short-stories up to 4500, serials, informative articles, miscellany, verse. Harford Powel, Jr. 1 to 3c, Acc.

YOUTH'S COMRADE, THE, Nazarene Pub. Soc., 2923 Troost Ave., Kansas City. (W.) Boys and girls, medium ages. Short-stories 2000, serials, articles, miscellany. Low rates, Pub.

YOUTH'S WORLD, Am. Baptist Pub. Soc., 1701 Chestnut St., Philadelphia. (W.) Boys, 13 to 16. Short-stories up to 2500, serials, 2 to 8 chapters, miscellany. Up to ½c, Acc.

WEE WISDOM, Unity School of Christianity, 917 Tracy Ave., Kansas City, Mo. Seasonal stories, verse, miscellany. Ind. rates.

PRACTICAL BOOKS FOR WRITERS



One book with year's subscription, \$2.95.

Both books with subscription, \$3.90.

CONSCIOUS SHORT-STORY TECHNIQUE,

By David Raffelock, Associate Editor, The Author & Journalist. Postpaid, \$1.10

It leads the way to clear thinking in order that the reader himself may be able to choose the best development for his story.

WHAT AN EDITOR WANTS. Postpaid, \$1.10

By A. H. Bittner, Associate Editor, The Frontier.

So full of practical help that it deserves a place on the bookshelf of everyone who aspires to write fiction. Plot is treated from a new angle. One of the unique and practical features is the building up of a plot from original germinal idea to complete short-story. It makes clear the considerations which govern an editor's choice of fiction.

Other Recommendations, and Prices Postpaid
Fundamentals of Fiction Writing, Arthur Sullivant Hoffman. \$2.15.

Fiction Writers On Fiction Writing, Hoffman. \$2.65.

Plotting the Short-Story, Culpepper Chunn. \$1.10.

The 36 Dramatic Situations, Polt. \$1.65.

Writing to Sell, Edwin Wildman. \$2.15.

The Business of Writing, Holliday and Van Rensselaer. \$2.15.

The Author & Journalist

1839 Champa St.

Denver, Colo.

WRITECRAFTERS

Endorsed by Editors and Authors

Writers have helped their clients sell to *Saturday Evening Post*, *Collier's*, *Cosmopolitan*, *McClure's*, *Everybody's*, *American*, *Adventure*, *Munsey's*, etc. All manuscripts receive the personal attention of A. L. Kimball, an editor and consulting critic of established reputation and 15 years' experience, who has helped thousands of writers to a better understanding of story values and editorial requirements. Send for particulars.

A. L. KIMBALL, Writerscrafters

518 Wilder Bldg., Charlotte, N. C.

Don't Twiddle YOUR Thumbs

Rather, sit down at your typewriter and turn out salable manuscripts. But how? My Service will show you, increasing your sales and lessening your labor. Send for my circular.

GEORGE B. POTTER

220 No. Beacon Street Hartford, Conn.

ROBERT THOMAS HARDY

Play Broker and Author's Agent

Formerly editor of *Snappy Stories*. Has also been on the editorial staff of the J. B. Lippincott Company, Street & Smith, and the Munsey publications. All manuscripts are given Mr. Hardy's personal attention. Send for full information.

47 West 42d Street, New York, N. Y.

SOMETHING DIFFERENT!

"Quality Typing Service"

offers manuscript preparation for Particular People.

REVISING — TYPING — MARKETING

Write for particulars and samples.

AUGUST LENNIGER

Authors' Agent

4247 Boyd Avenue New York City

THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

A Magazine of Real Help for all Who Write.

MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

Single copies 25 cents

\$3.00 a year

Write for special offers

THE WRITER'S MONTHLY, Dept. 63
Springfield, Mass.

The American Sunday School Union, 1816 Chestnut Street, Philadelphia, Pa., informs contributors that its publications go to press from four to six months ahead of the dates for which they are printed, and that manuscripts dealing with special days, such as Christmas, Easter, etc., should be in the editor's hands at least five months before the date with which they are concerned. Here are the needs, according to latest reports: "For *The Sunday School World* we desire articles based on actual experience, dealing concisely with all phases of Sunday-school work, particularly in the rural districts and smaller schools. Where possible they should be accompanied by photographs or other illustrative material. For the department of 'Good Reading for the Home,' contributions may take a broader scope, but should have some helpful bearing on personal or community welfare, or on the progress of the Kingdom of God at home and abroad. For *The Young People's Paper* we desire stories or articles adapted to interest and benefit young people of from twelve to twenty. Every story should impress a lesson, not by formal preaching or moral, but by creating an atmosphere that inspires young people with such qualities as patience, diligence, helpfulness, faith, courage, sympathy with others, loyalty to Christ, and a determination to make things better. Such stories should usually not exceed 2200 words, but occasionally one which may run through several numbers and does not exceed 13,000 words may be available. Shorter articles, of from 800 to 1600 words, on subjects from nature, biography, invention, etc., especially if accompanied by photographs for illustration, may also be found useful. For *The Picture World*, we desire stories and incidents of from 400 to 800 words, impressing such moral and religious truths as appeal to children under twelve. Verses, especially with accompanying drawings, are also acceptable."

Poetry: A Magazine of Verse, 232 Erie Street, uses verse exclusively. Harriet Monroe, editor, writes: "Poetry of the highest standard is used—all forms, subjects, lengths, except the rare poem too long for a single issue. Inspirational, sentimental or 'column' verse is not wanted. The amateur or occasional verse-writer has little chance here. We pay on publication at the rate of \$6 per page. Poetry awards annually several prizes of \$100 or more to poets, but no contest is held for these prizes. They are given for poems printed in the magazine during the year."

Children, The Magazine for Parents, 353 Fourth Avenue, New York, Beatrice Black of the editorial department, sends this: "We are in the market for articles of from 1000 to 3000 words and for unusual short-stories of from 3000 to 5000 words. We are not buying very heavily at present since we are well stocked for several months ahead, but, of course, any suitable material is never overlooked."

Pacific Builder and Engineer, 5143 Arcade Square, Seattle, Wash., Walter A. Averill, editor, wants "How" articles describing new or unique methods successfully applied by building or engineering contractors on specific jobs in the Pacific Northwest—Oregon, Washington, Idaho or Montana. "These may be short shop or field 'kinks' that have reduced costs in labor or material or that have made difficult jobs easy or have cut the time element; we also use illustrated stories of this kind up to 1500 words. For the short 'kinks' we pay 1 cent a word. We also use 500-word personality sketches of prominent individuals in the construction industry of the Pacific Northwest—contractors, architects, engineers—but on assignment only. We buy other stories only after being queried by author. Payment is made following publication."

Home Digest, now at 550 W. Lafayette Boulevard, Detroit, Mich., a new magazine circulated to customers of grocers selling foods of the Battle Creek (Mich.) Food Company, "aims to include articles of general interest about home economy and home life so that the women readers will not be under the impression they are reading a catalog of foods. We want them instructed, entertained, informed, as well as sold foods," writes B. Browarr, of the editorial department. "We have no set rates, but if we can get appealing material we are willing to pay around \$25 a page or possibly 2 to 2½ cents per word for less than a page. We are glad any time to look over manuscripts of interest, and if we are able to use what is sent, will pay on acceptance."

Wee Wisdom, juvenile publication of Unity School of Christianity, 917 Tracy Avenue, Kansas City, Mo., writes: "While we are rather well supplied with material at present, we are always in the market for material of exceptional value, especially seasonal stories and poems. Each item should have some bearing on positive, constructive principles of living. This has not always been possible, but it is our aim. Our method of compensation is more according to merit than the number of words."

The Floridian is a new magazine to be published at Tampa, Florida. Charles E. Jones, formerly editor of the *Jacksonville Journal*, is editor.

Petroleum Age, Chicago, is reported by a contributor to have paid \$12.50, or less than ½ cent a word, for an article which was submitted with a statement that \$50 was the price at which the author held it. The \$12.50 was paid after the article had been published and redress has been refused to both the author and the Authors' League of America, which took up the matter. Other publications in the oil-trade field have been reported by contributors as unsatisfactory in their dealings.

The F. W. Faxon Company, 83 Francis Street, Boston, Mass., does not pay for manuscripts.

A SYMPATHETIC CRITIC CAN HELP THE WRITER IN UNTOLD WAYS

*The Author & Journalist Literary Criticism
Department Is Now in Its Eleventh
Year of Helpful Service for
Writers*



EDWIN HUNT HOOVER

THE PUBLISHERS of THE AUTHOR & JOURNALIST feel that they are exceptionally fortunate in being able to offer to writers the services of a keen, sympathetic broad-gauge man of high ideals, such as Mr. Edwin Hunt Hoover, who is in charge of the department of literary criticism. Mr. Hoover attacks the problems of clients not in an academic manner, but from the standpoint of practical experience. For

several years past he has been writing and selling steadily to exacting magazines, and his yarns may be found every month in such publications as *Complete Story Magazine*, *The Frontier*, *Short Stories*, *West*, *True Western Stories*, and *Adventure*. His help is of the kind that only writers who are actively in the game can give to others of their craft. Grateful letters that reach us daily from clients of the bureau—professional writers as well as beginners—testify to the value of his criticisms.

In line with THE AUTHOR & JOURNALIST's policy to open its advantages to the widest possible number of serious students, the fees for Mr. Hoover's constructive criticism (including marketing advice) are extremely moderate.

Rates for Prose Criticism

For Each Prose Manuscript of	
1,500 words or less.....	\$1.50
2,500 words or less.....	2.00
3,000 words or less.....	2.50
4,000 words or less.....	2.75
5,000 words or less.....	3.00
7,500 words or less.....	3.50
10,000 words or less.....	4.00
Longer MSS., each 10,000 words.....	3.50

Other Service Branches

Verse Criticism (by Thomas Hornsby Ferril): 20 lines or less.....	\$1.00
Additional lines, each.....	.05
Literary Revision. Careful correction and polishing of a manuscript with special reference to bettering the style. Brief criticism and market suggestions included. Rate:	
With typing, per thousand words.....	\$2.00
Without typing, per thousand words.....	1.50
Letter-Perfect Typing: includes careful editing, critical opinion, market suggestions. Carbon copy.	
Prose, per thousand words.....	\$1.00
Verse, per line (minimum 25c).....	.02

All fees payable in advance. Enclose return postage.

THE AUTHOR & JOURNALIST
1839 Champa Street, Denver, Colorado

RELIABLE SALES SERVICE FOR AUTHORS

As a matter of convenience for writers, The Author & Journalist maintains a reliable

Manuscript Selling Agency

In offering this service, although we have a closer knowledge of immediate market needs than the majority of writers, we do not claim any mysterious influence with editors nor do we guarantee the sale of a manuscript. We guarantee only to devote honest and intelligent effort to selling manuscripts accepted for that purpose, as promptly as possible.

Reading Fee: Each manuscript must be accompanied by a reading fee of \$1.00 for the first 5000 words, 20 cents for each thousand words additional. Inclose return postage.

Commission: In case of sale, our commission is 15 per cent of price received, minimum commission \$3.00.

Note Carefully: To avoid misunderstandings, clients should bear in mind that the Agency accepts for marketing only manuscripts which the editors deem likely to sell. When in our judgment the material is not of salable type, it will be returned to the author with a brief critical opinion (not a full criticism) explaining why we do not care to undertake the submission of manuscript to the editors.

The Agency does not attempt to market photoplays, verse, jokes, editorials, or any material of limited appeal.

AGENCY DEPARTMENT

THE AUTHOR & JOURNALIST

1839 Champa Street

Denver, Colo.

Distinctive Verse Criticism

For Author & Journalist Clients

This service is in charge of

MR. THOMAS HORNSBY FERRIL

who has been termed by Richard Le Gallienne "one of the youngest and best of the sons of the morning," and whose verse has appeared in *The Measure*, *Contemporary Verse*, *Poetry*, *The New York Herald-Tribune*, *The Saturday Review*, and many other exacting publications. His volume of verse, "High Passage," recently won the annual competition of the Yale University Press for the Yale series of younger poets.

The fees charged for his helpful criticisms are as follows:
20 lines or less.....\$1.00
Additional lines, each......05

THE AUTHOR & JOURNALIST

1839 Champa Street

Denver, Colo.

BACK COPIES OF THE AUTHOR & JOURNALIST

Years of 1922, 1923, 1924, 1925

—are obtainable for a limited period at the rate of twelve (one year's issues) for \$1.00; four years' back copies for \$4.00. A bargain.

Address The Author & Journalist

The Michigan Business Farmer, Mt. Clemens, Mich., is a bi-weekly, agricultural publication which uses articles of 1000 to 2000 words on successes of farmers. Payment is made at ½ cent per word the tenth of the month following publication.

Shoe Repair Service, 721 Buder Building, St. Louis, pays from ½ to 1½ cents a word for suitable articles. "While I am glad to get good descriptions of various shoe repair shops and their methods," states A. V. Fingulin, editor, "I do not want descriptions alone. What interests our readers most is what those shoe repairers hope to accomplish, how they went about trying to do it, and how well they succeeded. In other words, I do not want only the 'What' of a thing, but also the 'Why' and the 'How' of it. I am not at all interested in 'fine' writing. Because of the kind of readers we have, the style should be simple and full of 'humanness.' Our rate of payment for photographs is \$1 to \$2.50, depending upon the nature of the subject, how good the photograph is, and how difficult it was to get it. We try to report on articles submitted within ten days of their receipt. Payment for accepted material is made upon publication, which is between the first and the fifth of the month of the particular issue in which the material appears. Articles should be from 1200 to 1500 words in length."

Art Lovers' and Story Magazine is the new name of one of the monthly Hubbard publications at 248 W. Forty-ninth Street, New York. It is using a considerable quantity of verse, for which payment, when made, is understood to be nominal.

The Hoffman-Maxwell Play Company, San Francisco, Calif., on receipt of manuscripts submitted in response to a statement of its needs published in a magazine for writers, sent a letter revealing that it offers no market but charges reading and criticism fees for reviewing all manuscripts submitted.

The Broadcast Listener, formerly *Radio Listener*, 431 S. Dearborn Street, Chicago, uses some short-stories of 2000 to 3000 words in which love and radio are interwoven, and serials. Payment is on publication at special contract prices.

Burten's Follies, 109 W. Forty-ninth Street, New York, Joe Burten, editor, is in the market for verse, short miscellany, jokes, skits and anecdotes. Material should be of a burlesque or humorous nature. Payment is made on publication at 1 cent a word and up.

California Graphic, 1233 S. Olive Street, Los Angeles, published twice-monthly, pays 1 cent a word for material and \$2 each for photographs. It is in the market for articles on "dramatic art, music or horse" (show horse) of not over 1200 words, critical and whimsical essays of 600 words up and personality sketches of 300 words," according to the editor, Guy W. Finney.

Keystone Feature Service, 801 Federal Street, N. S., Pittsburgh, Pa., sends this: "It might interest your subscribers to know that we are in the market for short-stories of 2000 words or less. They must have love interest and punch. They are paid for on acceptance at rates they warrant. We also use short verse with a humorous twist."

The Presbyterian Advance, Nashville, Tenn., writes a contributor: "We regret that we are so seriously over-supplied with manuscripts that it is impracticable for us to accept more at this time. We had made our plans and accepted manuscripts for almost the entire year, and then when we took over *The Continent* of Chicago we inherited all of their manuscripts, and they had thousands of them on hand."

Wild Game Stories, 22 E. Twelfth Street, Cincinnati, will be discontinued after the December issue.

Ada Melville Shaw, who for many years has been editor of *Farmer's Wife*, 61 E. Tenth Street, St. Paul, Minn., has resigned her position. D. A. Wallace is directing editor of *Farmer's Wife*.

Southwestern Automotive Journal, an organ devoted to the retail automotive trade, made its appearance recently. It is published by the Johnston Printing Company of Dallas, Texas.

Draperies and Decorative Fabrics is the title of the former *Draperies Magazine*. This organ is now published by the Hetty Publishing Corporation, a division of Edward Lyman Bill, Inc., of New York.

California Retail Drug Journal, *Rotary Shipping Guide* and *Western Truck Owner* have been taken over by the Keystone Publishing Company. Other Keystone publications are *Western Florist*, *Western Plant Review*, *Western Barber*, *Pacific Poultrycraft* and *Western Auto Top and Body*.

Forge, 5746 Dorchester Avenue, Chicago, is a quarterly magazine devoted to poetry. It is understood to use all types of verse, for which it pays a fair rate on publication.

Electric Refrigeration News is a new bi-weekly trade paper for the industry described by its name. It is published by F. M. Cockrell at Detroit, Mich.

American Silk Journal, a monthly, 373 Fourth Avenue, New York, pays \$6 per thousand words on publication for material. It is in the market for articles of from 1500 to 3000 words on silk, rayon, textile machinery and scientific news of that type. It is edited by H. W. Smith.

The American School Board Journal, 129 Michigan Street, Milwaukee, Wis., pays from ½ to 1 cent a word on acceptance for articles on school administration subjects of 1000 to 3000 words. It also uses an occasional short-story provided it is cast in school lines.

THE S. T. C. NEWS

A Page of Comment and Gossip About the
Simplified Training Course and Fiction
Writing Topics in General

VOL. III, No. 12

DECEMBER, 1926

EDITED BY DAVID RAFFLOCK

A PERFECT EXAMPLE

Supplementary Course, Critics Say, Contains Remarkable Illustration of Struggle

Short-story technique reduced to its simplest element is simply the plan of struggle between two or more conflicting elements. This is true not only of modern fiction but of all short fiction from its very inception. In the Simplified Training Course conducted by The Author & Journalist no redundant technique is forced upon the ambitious student. That is why "simplified" has real meaning. The S. T. C. enables the student-writer to understand from the very first that struggle forms the basis of modern short fiction and then, step by step, the student is guided to construct his fictional struggle.

The student is made to realize the relation of struggle to life, and he is taken on a step further into art. And this art is not the art with a capital A or the academic art, but the art which is understanding one's desire to write, understanding the relation of fiction to life, and understanding how to recreate life in a story in such a way as to be engrossing and salable.

The student sometimes has difficulty in securing a true appreciation of the value and meaning of struggle. Critics have stated that there is no more succinct and forceful example of struggle than the one contained in the S. T. C. supplementary course which is sent free to every student. This example deals with a prize fight and shows in remarkably clear detail how struggle and suspense are built up. It enables the student quickly and thoroughly to understand the relation between actual struggle and fictional struggle.

"BE A SHORT-STORY WRITER"

When the editor of the advice column of one of the New York City tabloid newspapers finds he is up against it in suggesting what a questioning reader should do, it seems that he relies on this motto: "When in doubt suggest short-story writing." Or perhaps he has been reading the advertisements of some of the "short-story schools" which insist that anyone can be a successful fictionist. At any rate the following quotation from a recent issue of the metropolitan newspaper is amusing:

Please tell me how to get work as a proofreader. I am exceptionally well fitted for such work. C. T. Y.

Yet there were three mistakes in your letter! Don't try proofreading. Go into composition—literary work. Your letter showed a good construction, and I believe you could write stories.

A Few Words of Gossip With the Editor

Today I received a letter from a student asking that his enrollment be cancelled. Every summer, through our special summer enrollment plan, we receive a large number of enrollments and I have found that some of these are sent to us because writers believe they are getting a bargain. Unfortunately, it generally turns out that the bargain hunters make very poor students and soon drop out.

The particular student in question sent in his special low enrollment fee of five dollars and enrolled last summer. I never heard from him again until recently when he answered one of my letters inquiring why he had not sent in any assignments for criticism. He replied that he had read through the first lesson group and had not found it to his liking. It was not "advanced" enough, he said.

A few other students who had "read over" the first group have written to me in the same way. It is difficult for some student-writers to get out of their heads the notion that training consists of a good deal of academic and involved literature which engages in lengthy dissertations. Training, as we see it, means training. Therefore, the first lesson group and all groups of lessons are simplified, direct and clearly understandable. The assignments are as advanced as the individual student is. Beginning with as early as the third assignment, the student begins to work out original plots. His first completely original material, which may be marketable, is submitted for the fifth assignment and his first original story is submitted for the twelfth. And there are in all one hundred and nine assignments!

Such writers as John Hamlin, Herman Petersen, Willis K. Jones, Glenn G. Gravatt and many others who had already achieved a fair degree of success in writing have taken the training and did not find it "too elementary." They began with the first assignment and worked industriously through to the end. Many writers who are selling their work enroll for the S. T. C., believing that it will increase their output and raise the quality of the work they are doing. In fact, conscientious, talented students get the most from the training; we have many letters on file from students who are now successful writers who say they found the S. T. C. training a constant stimulation and inspiration.

This is easily understood, for the S. T. C. not only trains, it also stays with the student during his apprenticeship. It helps him to recognize story material, work out story outlines, write the complete story, sell his stories to

INTERNATIONAL

Simplified Training Course Has Students All Over the World

During the past month The Author & Journalist has received a surprisingly large number of enrollments for its Simplified Training Course from Canada. It may safely be estimated that the S. T. C. is the most popular course of training in Canada.

The S. T. C. also numbers many of its students from Mexico, South America, Germany, England, Egypt, India, Scotland, Persia, China, and other foreign countries.

That the Simplified Training Course should find so many students outside of the United States as well as in every state in the Union is significant. It proves that the S. T. C. has gained a reputation for giving practical, professional training. Foreign writers realize that if they are to compete in the American market they must know the market thoroughly, must know what editors want and must know how to supply those wants. The S. T. C. has graduated so many students who have secured this desirable training that they have advertised the fact, and by-word-of-mouth advertising travels far and wide. Reaching foreign shores, it has awakened a keen interest among English-writing authors and students. This accounts for the remarkable increase of S. T. C. enrollments in foreign countries all over the world.

Poet Defines Poetry

What is it to be a poet?

It is to see at a glance the glory of the world, to see beauty in all its forms, to feel ugliness like a pain, to resent the wrongs of others as bitterly as one's own, to know mankind as others know single men, to know nature as botanists know a flower, to be thought a fool, to hear at moments the clear voice of God.—Lord Dunsany.

good markets and sell other than first American serial rights to his published work.

Sometimes students who write, after "reading over the lessons," that the training is too elementary later realize that they have been excusing their unwillingness to plunge into hard work under the excuse of finding the work too easy. When they have reached this honest conclusion, they generally turn out to be among the best students I have. If they don't come to this realization, we cancel their enrollment, of course. But sometimes a year later or two years later, they come back again to The Author & Journalist for the training they should have gone through with at first.

Southwest Merchant Economist and Drygoodsman, 1627 Locust Street, St. Louis, Mills Wellsford, editor, writes: "Last year an announcement of our Christmas story needs in your December issue brought us a great deal of good material and resulted in the sale of many manuscripts by your readers. Instead of waiting until next summer or fall to buy our Christmas-article needs, we will buy them during the coming December and January, offering writers an immediate market for the material they collect during the holidays. We prefer that this material be accompanied by photographs and advertisements to illustrate it, although this is not necessary in each case. All kinds of merchandising, salesmanship, advertising, etc., plans will be acceptable, but they must have been used by some store whose name is mentioned in the article. We will also accept a number of window display photographs and items featuring holiday goods. Store-decorations material will be welcomed if it features the Christmas angle. Our rates are 1 to 1½ cents a word, \$1 to \$3 for photographs and 50c to \$1 for advertisements. Captions for illustrations will be paid for separately at the word rate. We cannot use long-drawn-out material, and prefer everything to be expressed simply, directly and tersely. We favor articles and items of 50 to 600 words, although longer material will be welcome if particularly worth while. If this material has good merchandising idea value back of it, it will find a ready market with us."

Tales of Temptation, formerly at 1619 Sansom Street, has moved to 586 Drexel Building, Fifth and Chestnut Streets, Philadelphia.

Rod and Gun, Woodstock, Ont., Canada, C. O. Tatham, editor, reports that it is not in the market.

Prize Contests

The Penn Publishing Company, 925 Filbert Street, Philadelphia, announces a prize contest ending March 1, in which it will award seven cash prizes for the best plays submitted. The first prize is \$1000, second prize \$500, third prize \$250, fourth prize \$100, and there are three prizes of \$50 each. The plays must be of at least three acts and may be melodramas, comedies, or serious plays. The costuming and settings should be simple, the plots clearly defined and free from objectionable features. In the event of a tie for any of the prizes, full amounts will be awarded to each contestant. Acceptable manuscripts not receiving a prize may be purchased at prices to be agreed upon between the company and the authors. All entries should be addressed to the Prize Contest Editor, care of Play department, the author's name and address with the title being placed in a sealed envelope accompanying the manuscript. The author's name and address should be omitted from the manuscript, which should be neatly typewritten and unbound. Prize winners will be announced April 15.

Radio Listeners' Guide and Call Book, 53 Park Place, New York, offers prizes of \$100, \$50, \$25, \$10 and three prizes of \$5 each, for the best photographs and descriptions of radio sets built according to instructions in the fall or winter issues of the magazine in which also further rules of the contest are announced. The competition closes February 15, 1927.

The *Cleveland Press*, Cleveland, Ohio, notifies a contributor that its prize contests "are really intended for only local readers of our paper."

The *Little Theater*, Birmingham, Ala., jointly with Mrs. Herbert C. Ryding, offers for the best one-act play submitted by a native of Alabama, a first prize of \$50, second of \$30, and third of \$20. The play winning first prize will be produced on the stage of the Little Theater of Birmingham and writers are cautioned against scripts calling for elaborate "sets." Manuscripts must bear an assumed name which shall correspond with the assumed name on a sealed envelope containing the author's real name and address. Where sufficient postage is included, non-winning plays will be returned. Contest closes at midnight, January 31, 1927. Address—Little Theater Prize Contest, c/o Mrs. Vassar Allan, 2144 Highland Avenue, Birmingham, Ala.

The *Drama League of America*, 59 E. Van Buren Street, Chicago, is conducting four prize contests in play-writing. The first contest is open only to college students and calls for a one-act historical play which may be real or imaginary, but must have an American theme. Manuscripts in the college-student contest should be sent to C. M. Wise, Kirksville, Mo. The second contest is for the little theater and open to the general public. One-act plays of unusual conception and treatment are to be submitted in this contest and sent to Harold E. Ehrensperger, care of the Drama League. The third contest is for the best non-sectarian Biblical play, any length. Themes should be based on incidents of either the Old or the New Testament. Manuscripts should be sent direct to the Drama League. The winning play in this contest will be produced by the Pilgrim Players of Chicago and the one-act plays in contests one and two by the American Academy of Dramatic Arts of New York. The fourth contest is for an all-American, full-length play, of any theme, any number of scenes, or treated in any manner. There are no limitations as to contestants. The winner in this contest will be produced by Brock Pemberton, New York. Plays in all four contests must be original and owned by the author, and must not previously have been produced or published professionally. One-act plays should require from twenty to forty minutes to perform and the full-length plays from two to two and one-half hours. All plays should be typewritten on one side of the sheet, with name and address of author, together with return postage, in separate

Little Letters ON SCREEN WRITING NO. 8

A. G. Birch, author of moving-picture stories in recent issue of *The Author & Journalist*

"If you want to break into the movies as a writer, the best way to go about it is the way through the magazines and novels. First master the writing game, so that you can sell your stuff to the magazines or book publishers. If you land a story that you think has picture possibilities, send it to all the studios that handle that type of productions. The fact that the story has been published, and has a certain following with the public, will influence the buyer's judgment."

The editors of *THE AUTHOR & JOURNALIST*, in collaboration with screen authorities, have produced an indispensable tool for the professional as well as the beginning writer. It contains sixteen important chapters covering every essential phase of the subject, including censorship and marketing.

How to Write a Screenable Plot Into Your Fiction Story

De Luxe, cloth bound book
Three free assignment criticism coupons
Booklet of assignments

**SPECIALLY PRICED COMPLETE,
\$5 POSTPAID**

Order from the S. T. C. Dept., *The Author & Journalist*, 1839 Champa St., Denver, Colo.

Send for free booklet, "How to Sell Stories to the Moving Picture Producers."

sealed envelope attached. The author should keep a copy of his submitted material. The awards consist of publication of the four winning plays by Longmans, Green & Company, 55 Fifth Avenue, New York, provided the judges decide they merit publication; cash advance royalty of \$500 for the all-American play; \$250 for the Biblical and each of the one-act plays; 50 per cent of the gross receipts from the sale of amateur rights; 10 per cent of the gross receipts from the sale of books. Fifty per cent of the author's share of production will be the property of Longmans, Green & Company, together with the right to make all contracts for production and publication of the plays. Longmans, Green & Company also reserves the right to produce or publish, on the same terms, any other play submitted in the contests. The competition closes May 1, 1927. Inquiries may be sent to Nathaniel Edward Reid, Play Department, Longmans, Green & Company, 55 Fifth Avenue, New York, N. Y. Manuscripts for the fourth contest (All-American full-length plays) must be sent to state centers, the addresses of which have not as yet been announced.

The Grayco Company offers cash prizes of \$50 and \$10 and fifty "honorable mentions" of \$1 each, for a name for a new patented long-wearing cravat. Contest closes December 15, 1926. Entry blanks must be obtained from local haberdashers.

The Etude, 1712 Chestnut Street, Philadelphia, is conducting an essay contest on "Why Every Child Should Have a Musical Training." The first two prizes are a valuable musical library each; third prize, \$25; fourth prize, \$15; and then there are ten prizes of \$1 each. Manuscripts should run between three and four hundred words, with name and address written on each sheet. Contest closes December 31, 1926.

The Pasadena Center of the Drama League of America announces a prize of \$300 for the best full-evening play and a \$100 prize for the best short play in a contest ending March 1, 1927. Full evening plays must cover at least two hours for reading time and this time should be stated on each manuscript. One-act plays must not exceed forty-five minutes for reading time. All entries must be original and any one may participate. Manuscripts should not be labeled with the name of the author, but with a pen name. The real name and address, pen name and title of the play should be inclosed in a separate envelope accompanying the manuscript. Each entry should bear the inscription, "Submitted in the 1926-1927 Play Contest of the Pasadena Center of the Drama League of America." Manuscripts should be sent to Miss Louise West, 735 El Campo Drive, Box 592, R. 3, Pasadena, Calif.

The National Federation of Music Clubs offers a prize of \$1000 to the American writer who produces the best new musical setting for the hymn of the organization, "America the Beautiful." Further details of this contest are not at hand.

Le Petit Theatre du Vieux Carre, 606 St. Peter's Street, New Orleans, announces prizes of \$200, \$100 and \$50 for the three best one-act plays submitted before December 31st. The play must require not over thirty minutes for performance, must not employ more than ten characters or use more than one set of scenery. Plays that have been produced in any other theater or published in any book or magazine, or that have been previous prize-winners, are not eligible. The name of the author should not appear upon the manuscript, but should be inclosed in a separate sealed envelope, together with the title. The play will remain the property of the writer after the contest and may be used as the author desires.

The Magazine World, 8 Arlington Street, Boston, Mass., is conducting a Round Table Contest for 1926-7 for the best student work appearing in the Round Table Department. For the best essay \$50 is offered, with five additional prizes of \$5 each. For the best poetry there is also a first prize of \$50 and five additional \$5 prizes.

es of \$50
f \$1 each,
g-wearing
26. Entry
erdashers.
ladelphia,
ny Every
g." The
ary each;
hen there
ts should
rds, with
Contest

league of
the best
the best
1, 1927.
two hours
be stated
not ex-
All en-
articipate.
the name
The real
the play
e accom-
uld bear
1927 Play
e Drama
1, be sent
ive, Box

bs offers
who pro-
he hymn
autiful."
and.

606 St.
prizes of
act plays
ay must
ormance,
s or use
at have
ublished
een pre-
he name
e manu-
e sealed
lay will
he con-
s.

et, Bos-
Contest
ppearing
the best
rizes of
a first